g 786.3
773th

SCHMIDT'S EDUCATIONAL SERIES
№ 116.

35 TWO-PART STUDIES

FOR INDEPENDENT PART-PLAYING

SELECTED, EDITED & ARRANGED
BY

ARTHUR FOOTE

PRICE 75 CENTS

Schmidt's Educational Series.

PIANOFORTE STUDIES.

Vol.			
		AILBOUT, HANS.	
67.	Op. 315.	20 Progressive Velocity Studies.	0.75
		BACH, J. S.	
24.		15 Two-Voice Inventions. Edited by Arthur Foote	0.75
		BIEHL, ALBERT.	
66.	Op. 139.	Preparatory School of Technic. 12 Etudes	0.75
91.	Op. 140.	10 Octave Studies.	0.75
29.	Op. 153.	12 Melodious Studies for the development of the left hand	0.75
39.	Op. 156.	12 Melodious Arpeggio Studies	0.75
9.		15 Selected Etudes for the development of technic and expression.	0.75
		DENNÉE, CHARLES.	
37.		Progressive Studies in Octave Playing (with special preparatory exercises)	1.00
		EGGELING, GEORG.	
75.	Op. 90.	18 Melodious Octave Studies of Medium Difficulty.	1.00
16a-b.	Op. 170.	25 Etudes (without octaves) for technical and musical development. 2 Books each	0.75
60a-b.	Op. 176.	Pleasure and Progress. 35 Descriptive Etudes for the earlier grades. 2 Books ea.	0.75
		FOOTE, ARTHUR.	
2.	Op. 27.	9 Etudes for musical and technical development	1.00
73.	Op. 52.	20 Preludes in the form of short technical Studies	1.00
74.		**Etude Album.** A Collection of Etudes, selected and arranged in progressive order . . .	1.00
		FRIML, RUDOLF.	
68a-b.	Op. 75.	Etudes Poetiques. 2 Books . . . . . each	0.75
		GURLITT, CORNELIUS.	
41.	Op. 186.	Velocity Studies for Beginners	0.75
31.	Op. 187.	59 Very first Studies	0.75
51.	Op. 198.	16 Studies in Melody and Rhythm . . .	0.75
52.	Op. 199.	16 Melodious Studies for more advanced players (A Sequel to "Studies in Melody and Rhythm" Op. 198).	0.75
		HELLER, STEPHEN.	
78a-b.		A Compendium of HELLER'S Pianoforte Studies. Revised, Edited and Arranged in Progressive Order by **ARTHUR FOOTE.** 2 Books . . . . . each	0.75
Vol.			
		HOFMANN, RICHARD.	
40.		10 Melodious Etudes from Op. 72	0.75
		KAISER, ALFRED.	
25.		The Weaker Fingers. Exercises and tuneful pieces	0.75
		KRAUSE, EMIL.	
26.	Op. 99.	12 Technical Studies for the equal development of both hands.	0.75
		LYNES, FRANK.	
8.	Op. 20.	10 Special Studies	0.75
92.	Op. 21.	8 Studies for the development of the 3rd, 4th, and 5th fingers	0.75
		MAC DOWELL, EDWARD.	
4.	Op. 39.	12 Studies for the development of technic and style	1.50
		MAYLATH, H.	
55.	Op. 163.	Melodious Etudes. Edited by Charles Dennée	0.75
		MEYER, FERDINAND.	
70.		The Pupil's First Etude Album. 53 Easiest Etudes	0.75
71.		The Pupil's Second Etude Album. 34 Easy Etudes	0.75
		NEUPERT, EDMUND.	
61.		10 Selected Studies for the development of Expression and technic. Arranged and edited by Charles Dennée.	1.00
		PFITZNER, HEINRICH.	
13.		Systematic training for Polyphonic Playing. . . .	0.75
		SARTORIO, ARNOLDO.	
21.	Op. 214.	14 Melodious Etudes (without octaves) .	0.75
		SCHYTTÉ, LUDVIG.	
7.		10 Melodious Etudes from Op. 66	0.75
		TAPPER, THOMAS.	
12.		Sight Reading and Memory Lessons	0.75
		TURNER, A. D.	
86.		15 Short Melodious Studies from Op. 30. (Selected and Edited by F. Addison Porter) . . .	0.75
87.		Special Studies for the Pianoforte. (Selected, Revised and Edited by F. Addison Porter) .	0.75
		WILM, NICOLAI VON.	
77.	Op.	Phrasing and Agility. 12 Etudes	0.75

ARTHUR P. SCHMIDT

BOSTON 120 Boylston Street.

LEIPZIG

NEW YORK 11 West 36th Street.

SCHMIDT'S EDUCATIONAL SERIES
No. 116.

35
TWO-PART STUDIES

FOR

INDEPENDENT PART-PLAYING

SELECTED, EDITED & ARRANGED

BY

ARTHUR FOOTE

PRICE 75 CENTS.

ARTHUR P. SCHMIDT

BOSTON
120 Boylston St.

LEIPZIG.

NEW YORK
11 West 36th. St.

Copyright 1913 by Arthur P. Schmidt.

PREFACE

There is nothing more useful for getting independence in both hands and fingers than music written in two or more real voice parts; and in it we also make a beginning in polyphonic playing. Unless having a reasonably good training in the latter, a piano player is unable to master the difficulties of most of the music that is best worth while.

In this collection there have been selected examples in two-voice writing from many different composers; some of the pieces have been shortened, and in a few cases fragments only have been taken, this being indicated by a ⊕ at the beginning.

A. F.

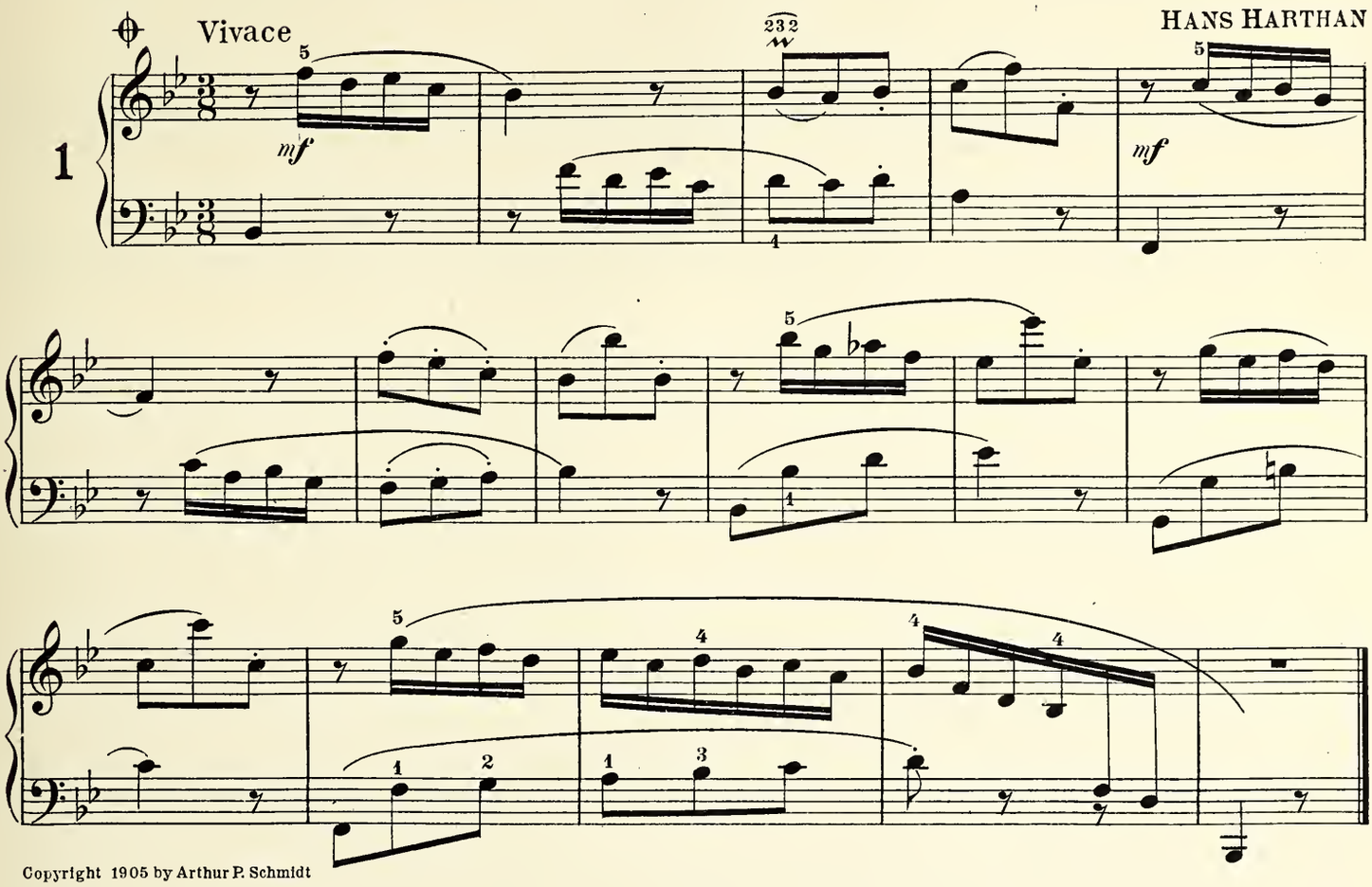
A.P.S. 10092-32

9786.3
F773th

35
TWO-PART STUDIES
for
INDEPENDENT PART-PLAYING

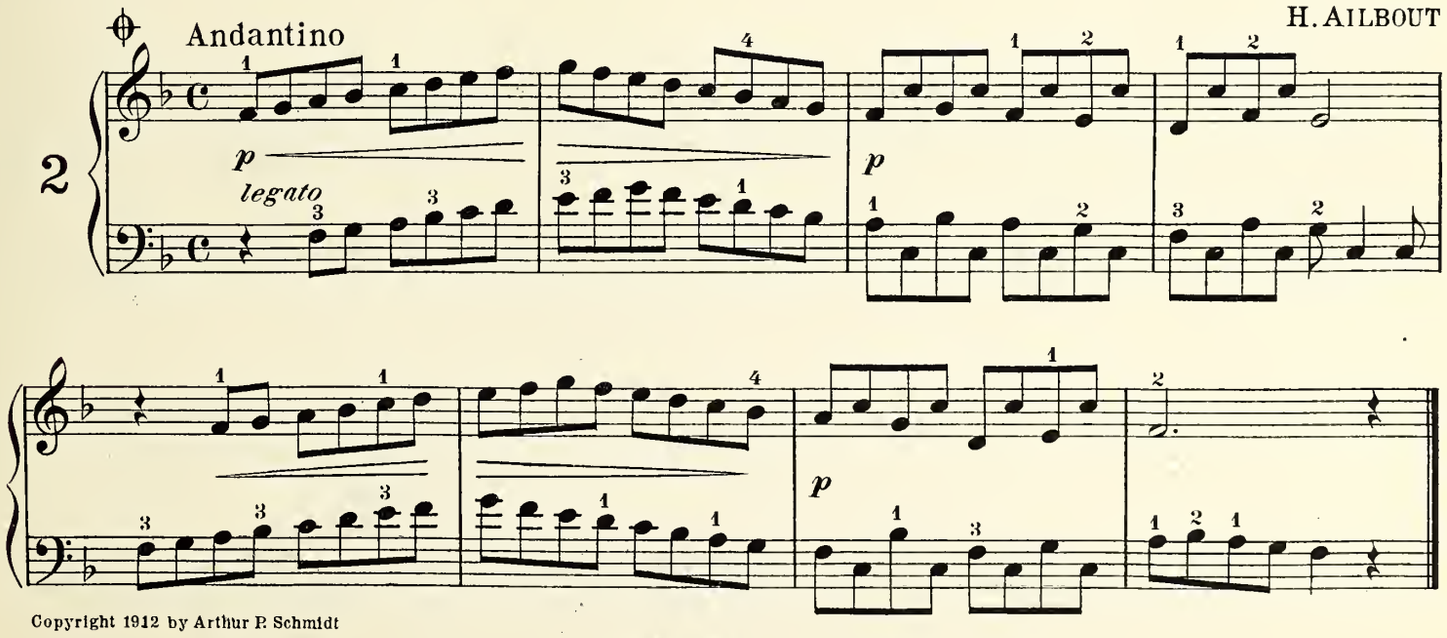
Selected, Edited and Arranged
by ARTHUR FOOTE

HANS HARTHAN



Copyright 1905 by Arthur P. Schmidt

H. AILBOUT



Copyright 1912 by Arthur P. Schmidt

𝄫 *See note in preface*

A.P.S. 10092-32

M4376

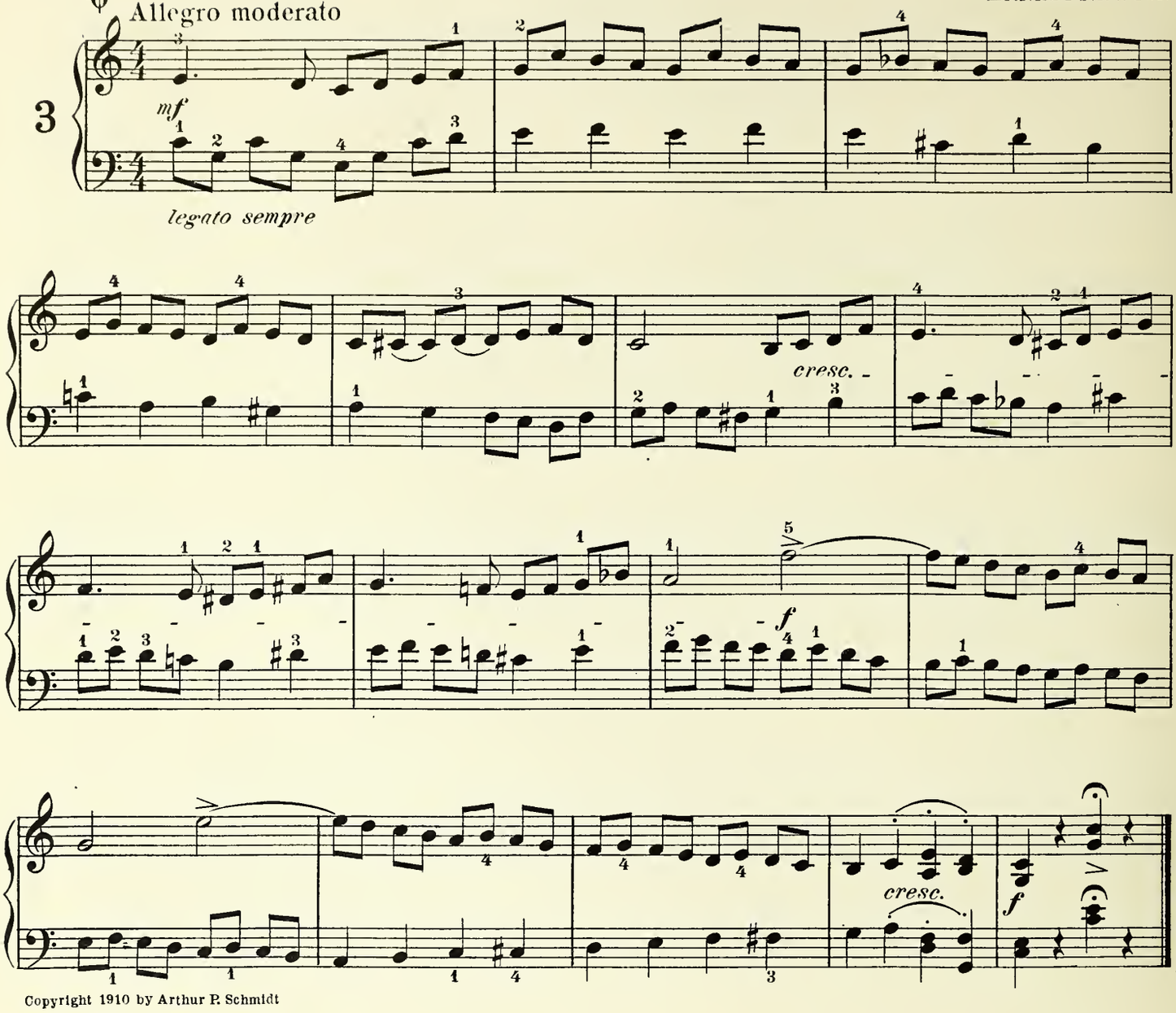
Copyright 1913 by Arthur P. Schmidt

music 15 ap 17 Franklin 50

ERNEST NEWTON

3

Allegro moderato

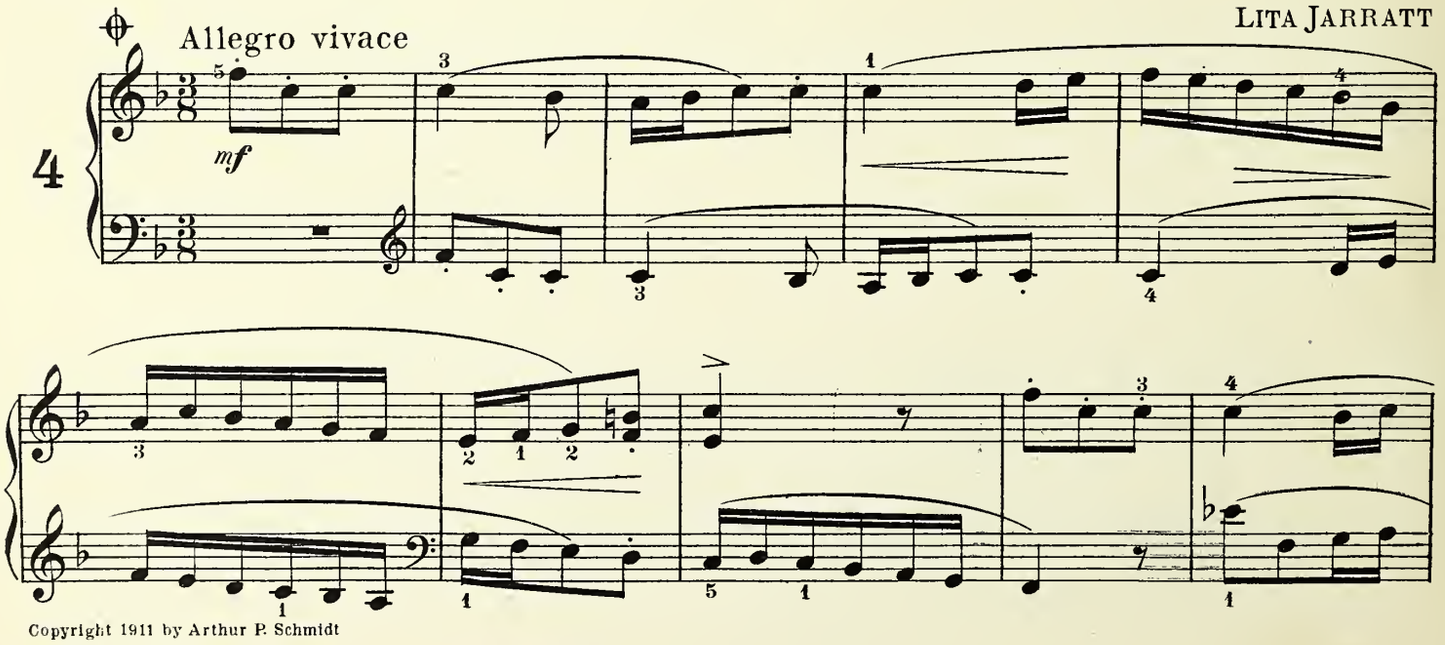


Copyright 1910 by Arthur P. Schmidt

LITA JARRATT

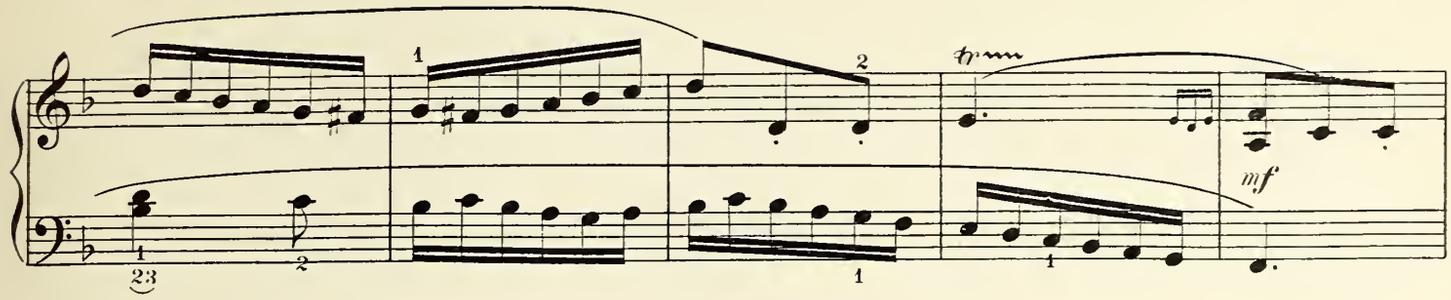
4

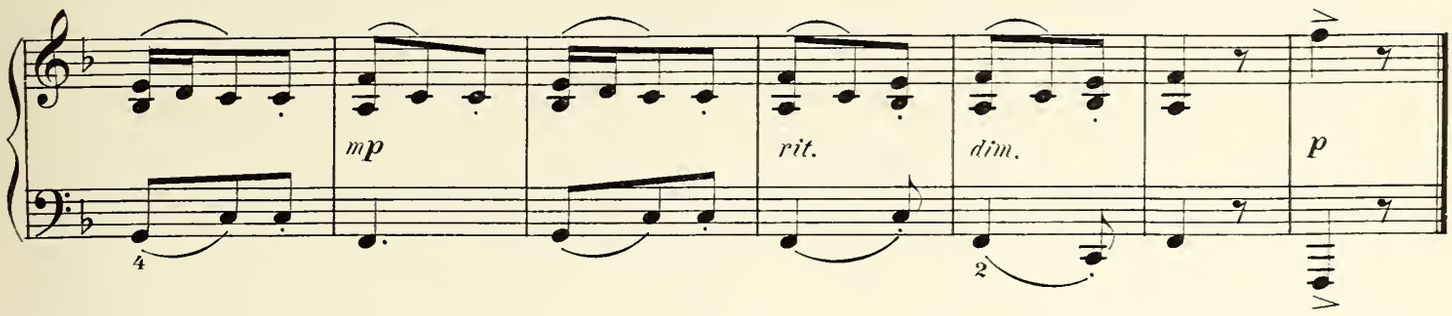
Allegro vivace



Copyright 1911 by Arthur P. Schmidt

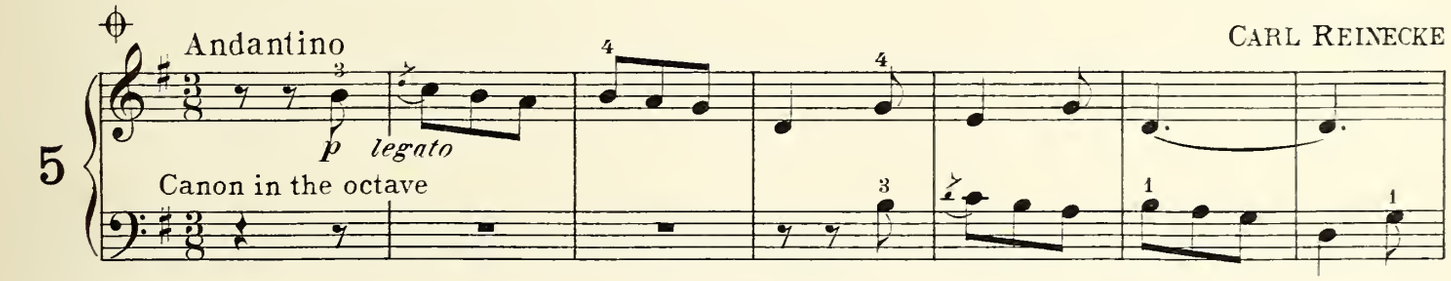
A.P.S. 10092-32

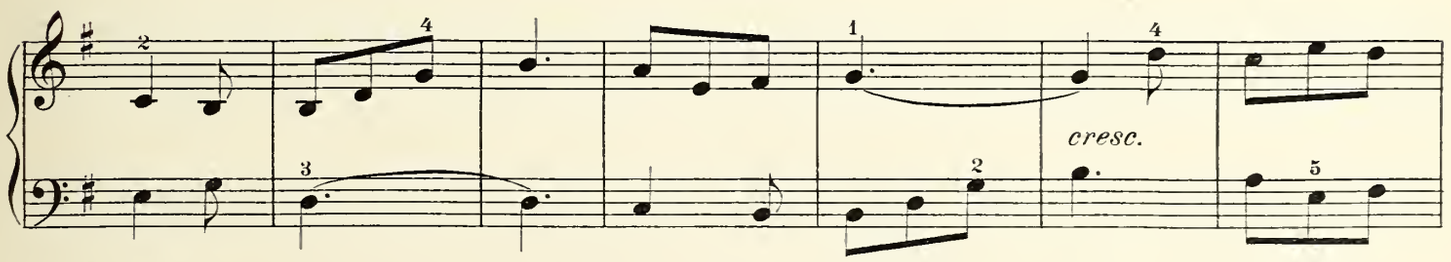


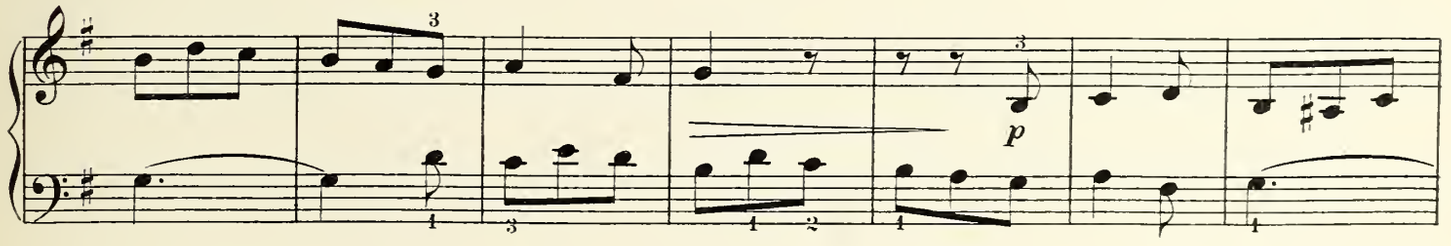


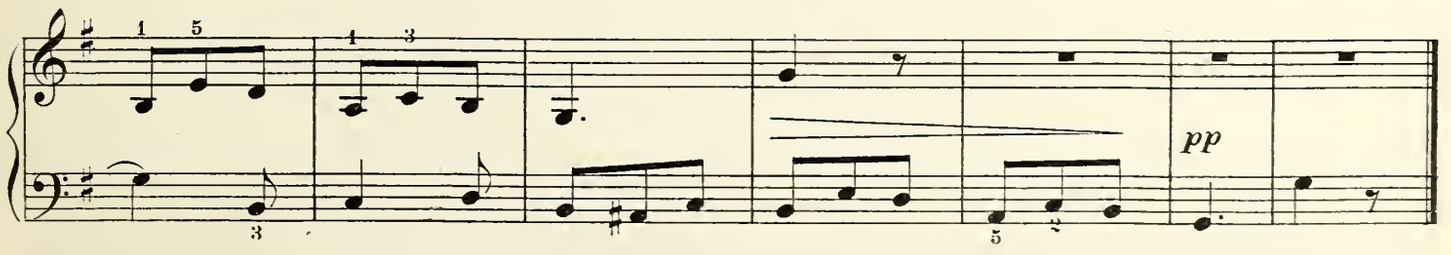
Andantino

CARL REINECKE









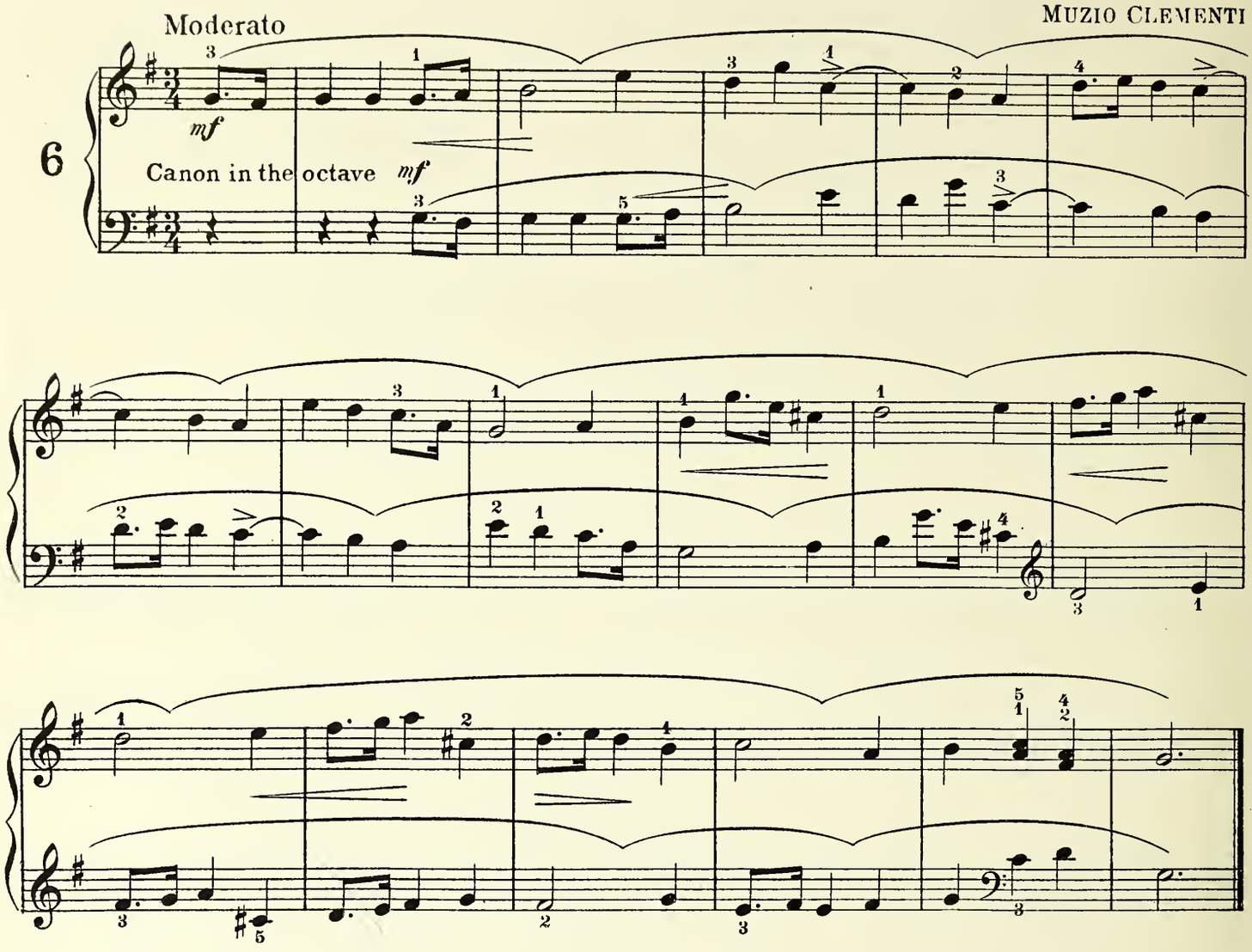
MUZIO CLEMENTI

6

Moderato

mf

Canon in the octave *mf*



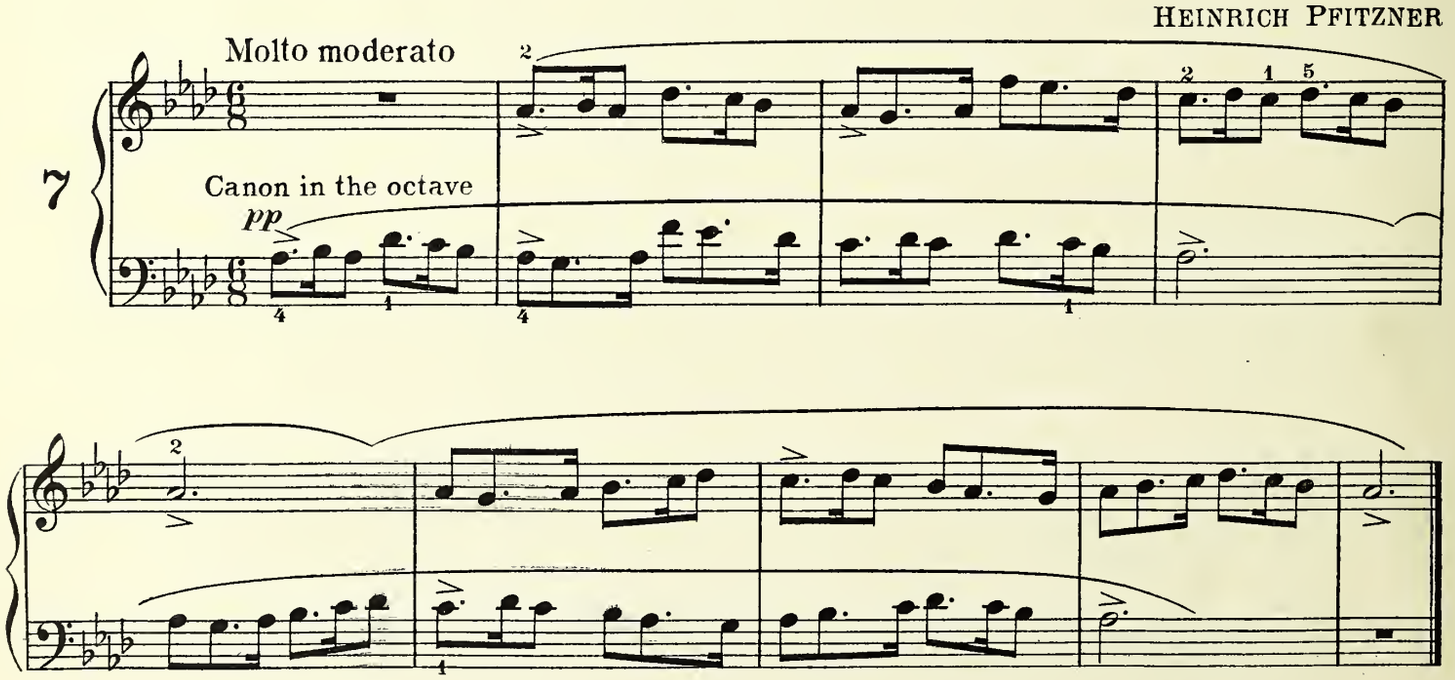
HEINRICH PFITZNER

7

Molto moderato

Canon in the octave

pp



Copyright 1904 by Arthur P. Schmidt

A.P.S. 10092-32

Allegretto

AUGUSTE DURAND

8

p

Ped. ✻

Basso staccato

Ped. ✻

poco rit.

Fine

a tempo

staccato il basso

cresc.

f

p

Ped. ✻

9

Allegretto (♩=116)

ALESSANDRO LONGO

p

Fine

mf.

p

riten.

D.C.

Copyright 1893 by Arthur P. Schmidt

10

Poco Allegretto

STEPAN ESIPOFF

mp

ten.

mp

legato

rit. *ten.*

a tempo *ten.*

a tempo *ten.*

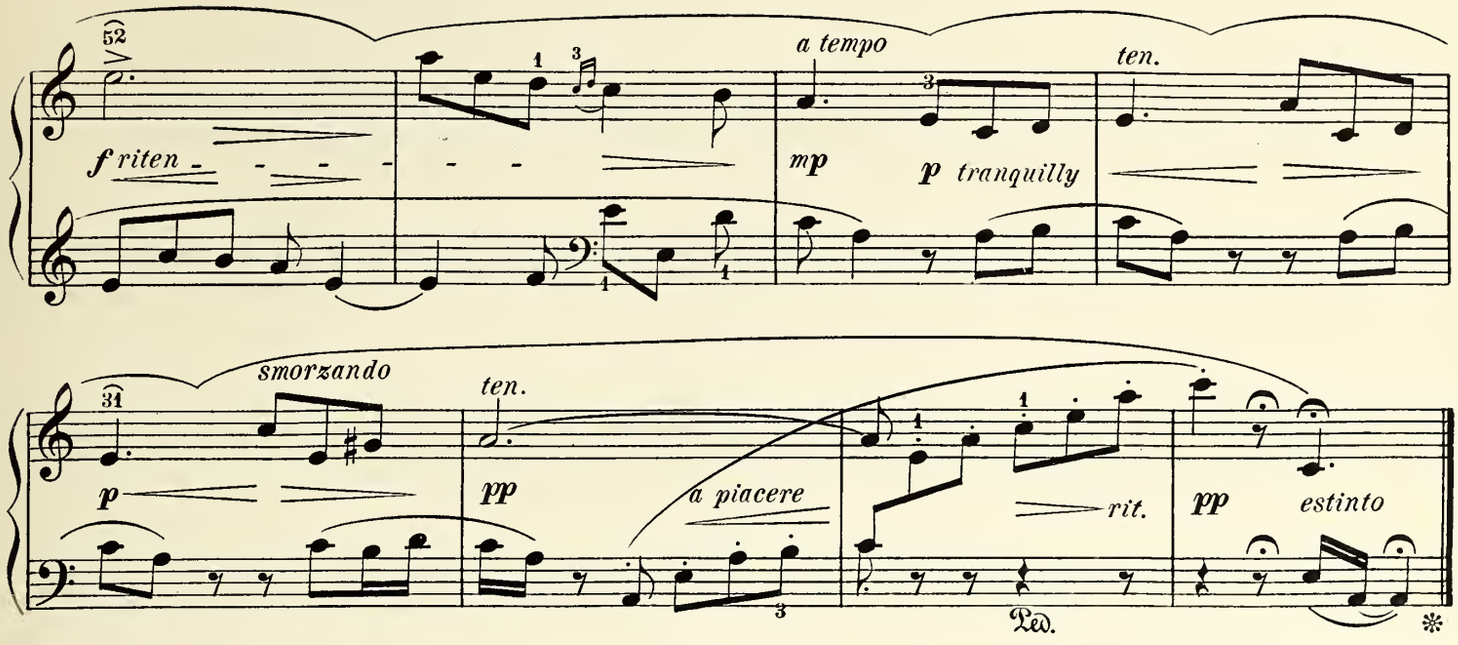
p

mp

mf *espress.*

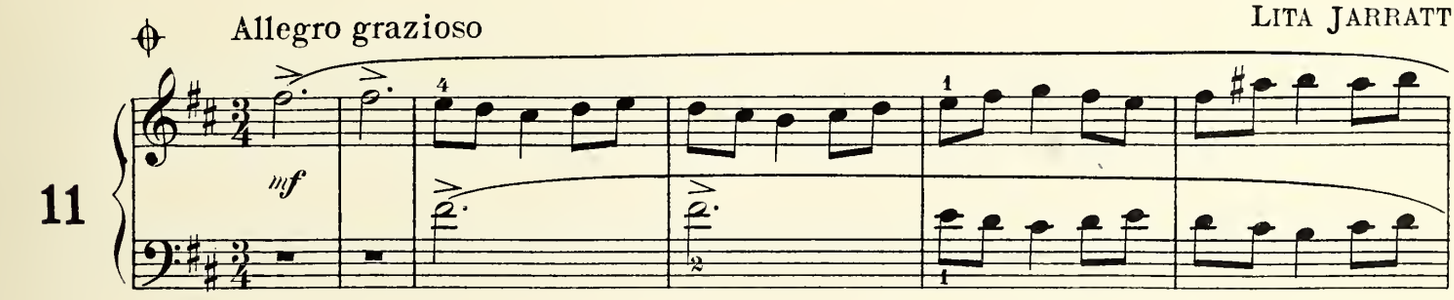
Copyright 1906 by Arthur P. Schmidt

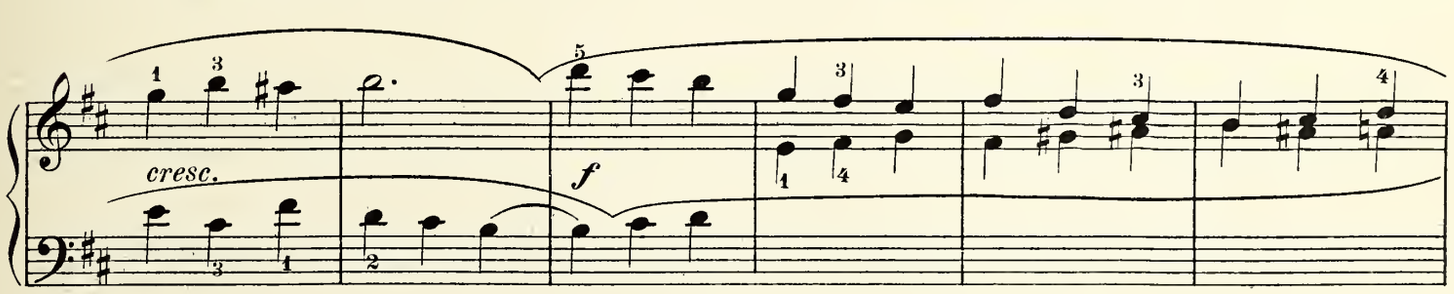
A.P.S. 10092-32

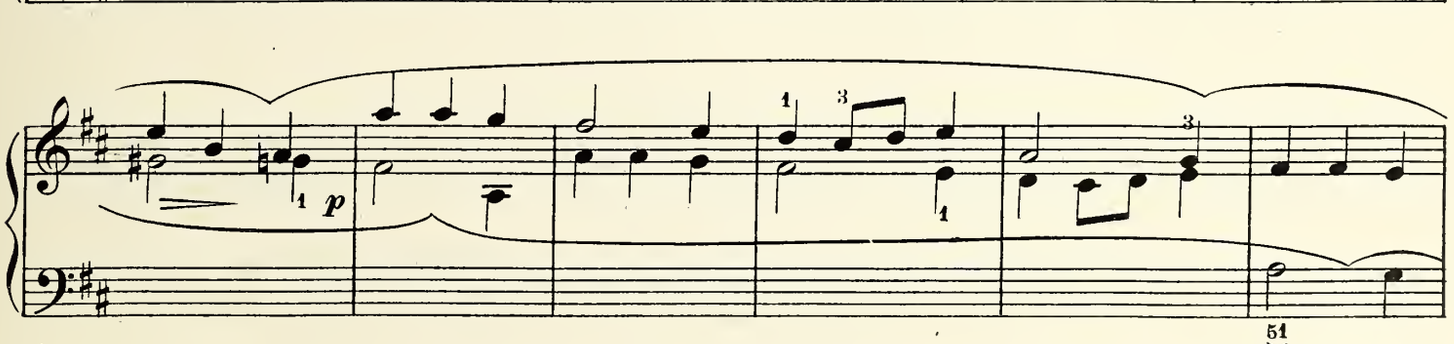


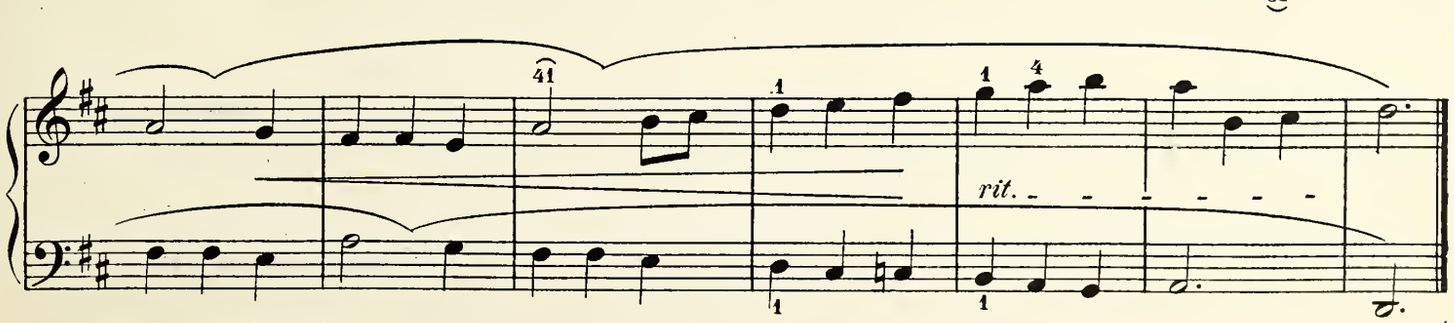
Allegro grazioso

LITA JARRATT









Copyright 1913 by Arthur P. Schmidt

A.P.S. 10092-32

Moderato

HEINRICH HENKEL

12

sotto voce

legato sempre

fz *fz* *fz* *fz* *f rosil*

f

dolce. *cresc.*

f *fz* *p* *ten.*

Allegretto

legato

JEAN VOGT

13

mf

p

p

p

J. RAFF
From a Fugue

14

Allegro (𝅗𝅥)

p G A D E

legato

p

cresc.

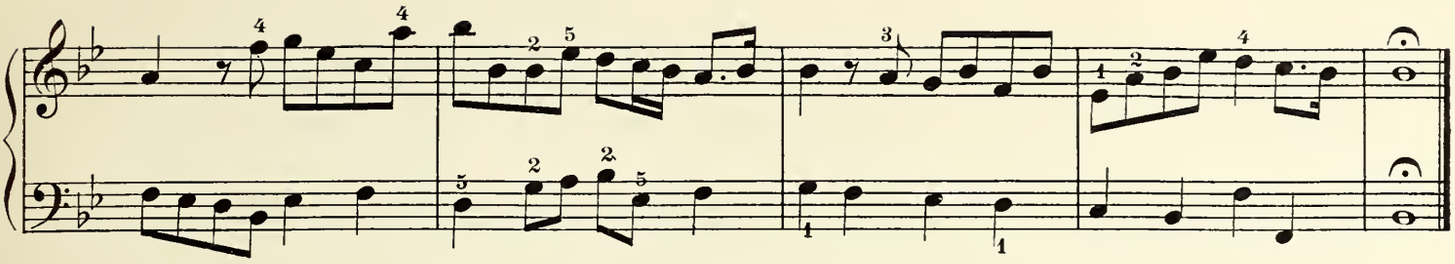
mf

Moderato

HÄNDEL

15

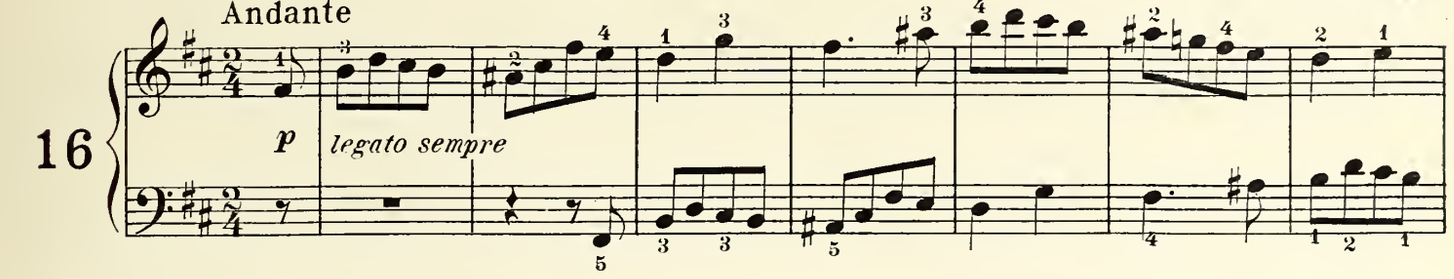
mf *legato*

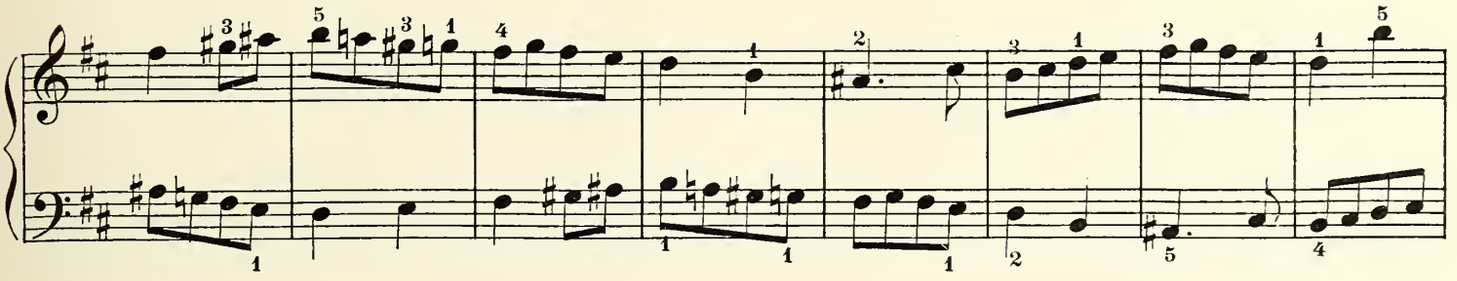


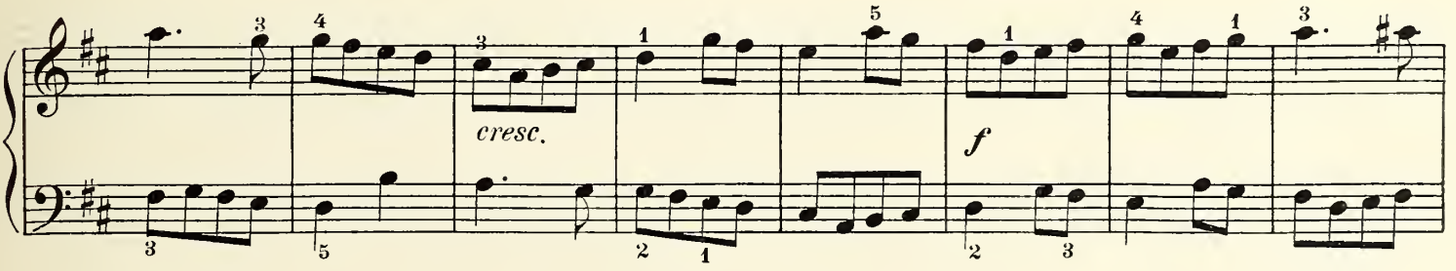
Canon
Andante

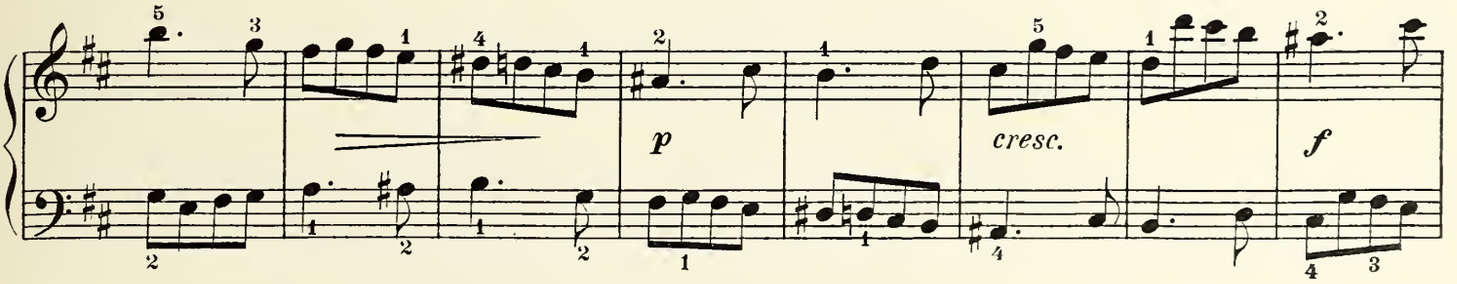
E. GRENZEBACH

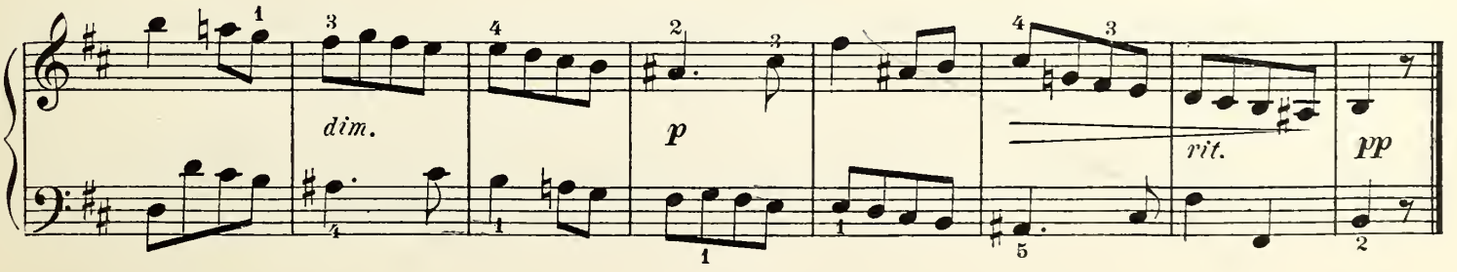
16

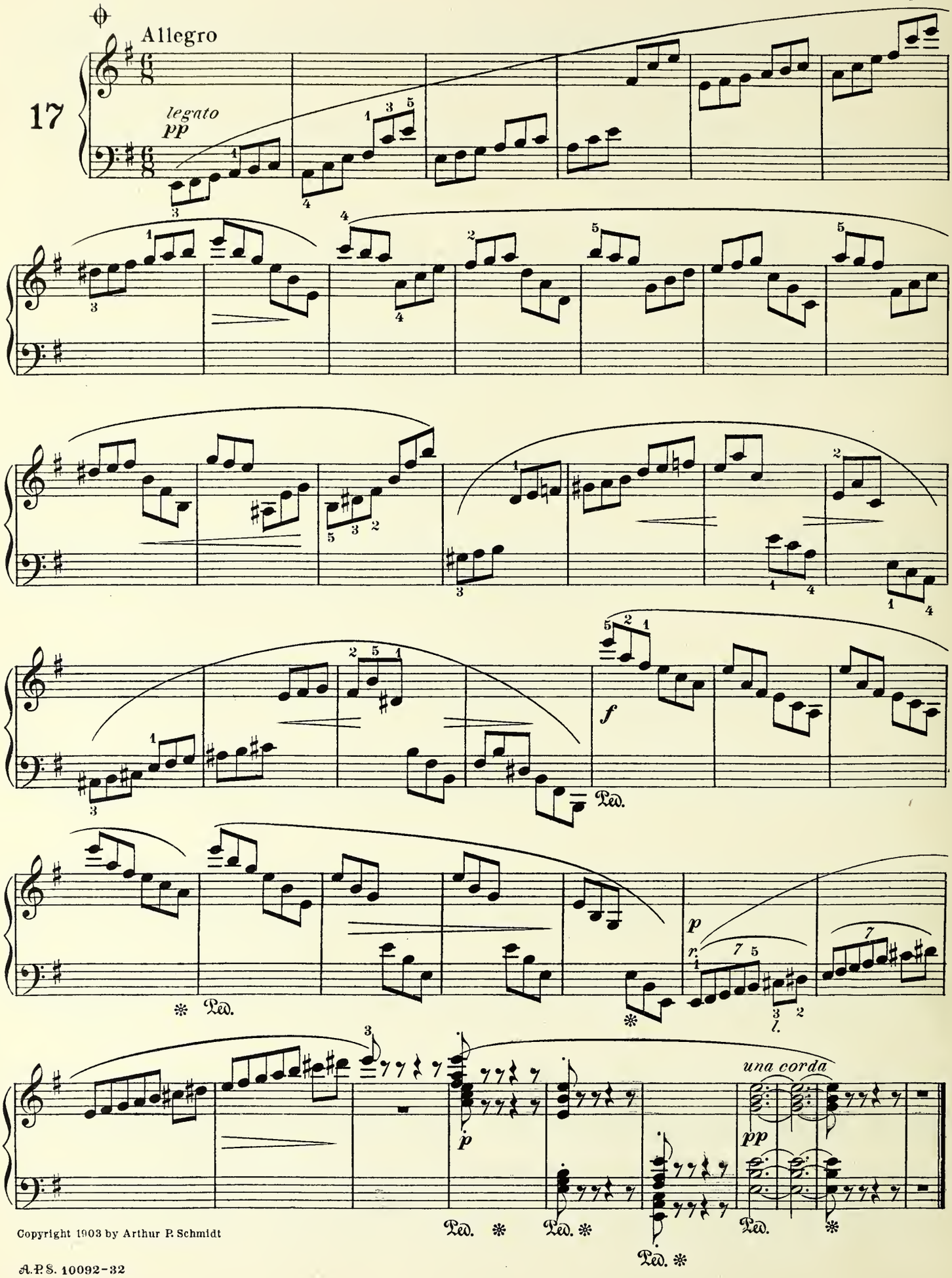












Copyright 1903 by Arthur P. Schmidt

HÄNDEL

18

Moderato

mf

rall.

Allegro (𝅗𝅥 = 76)

H. BERTINI

19

p legatissimo

f

ff

dim.

cresc.

f

ff

Allegretto (♩= 112)

STEPHEN HELLER

20

f legato *dimin* *dimin.*

f *f*

p *p*

poco a poco cresc.

tranquillo

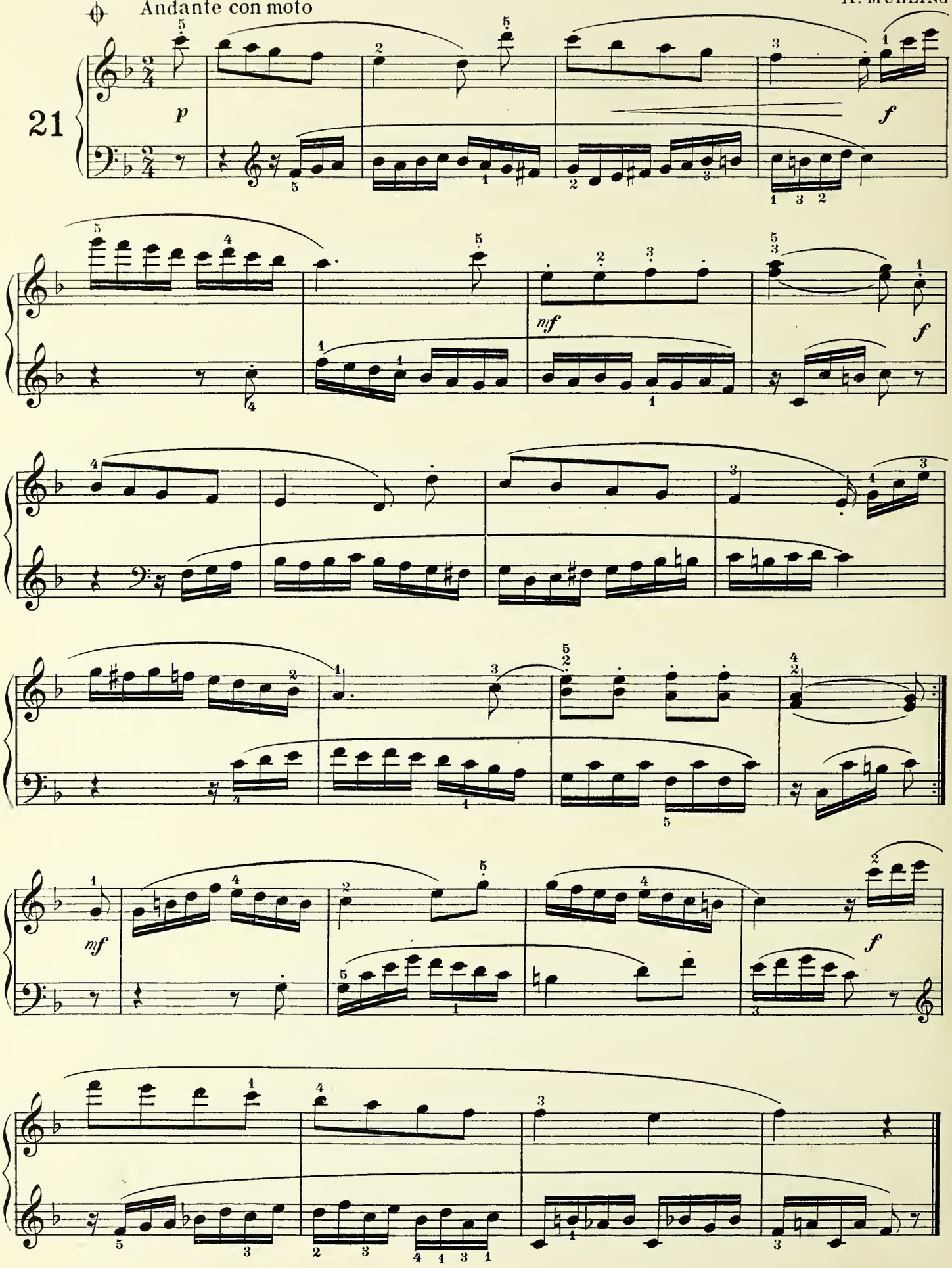
mf

Ped. Ped. Ped. *

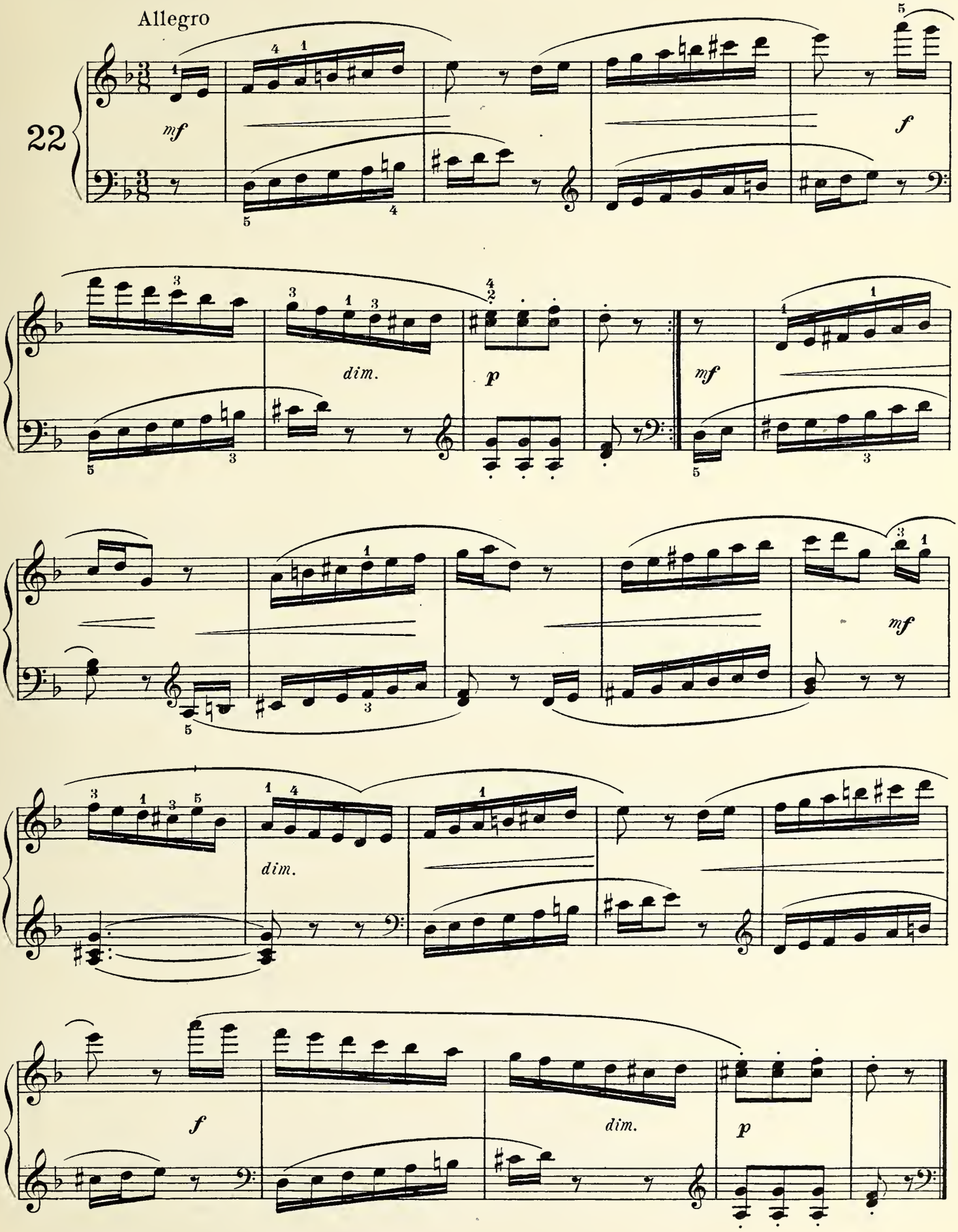
A. MÜHLING

Andante con moto

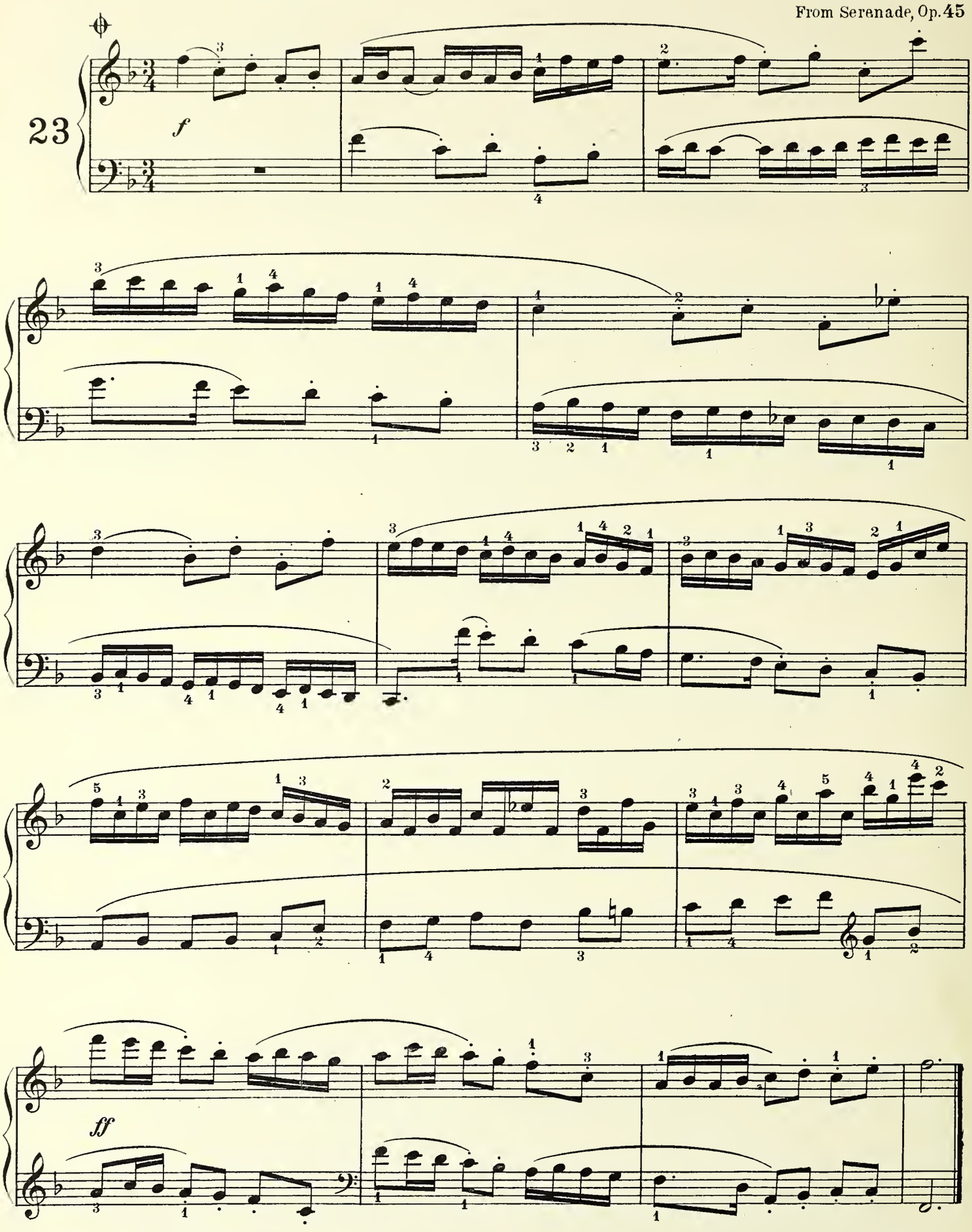
21



B. WOLFF



ARTHUR FOOTE
From Serenade, Op. 45



Copyright 1900 by Arthur P. Schmidt

A.P.S. 10092-32

Poco vivace

WILHELM BERGER

24

pp una corda

p tre corde

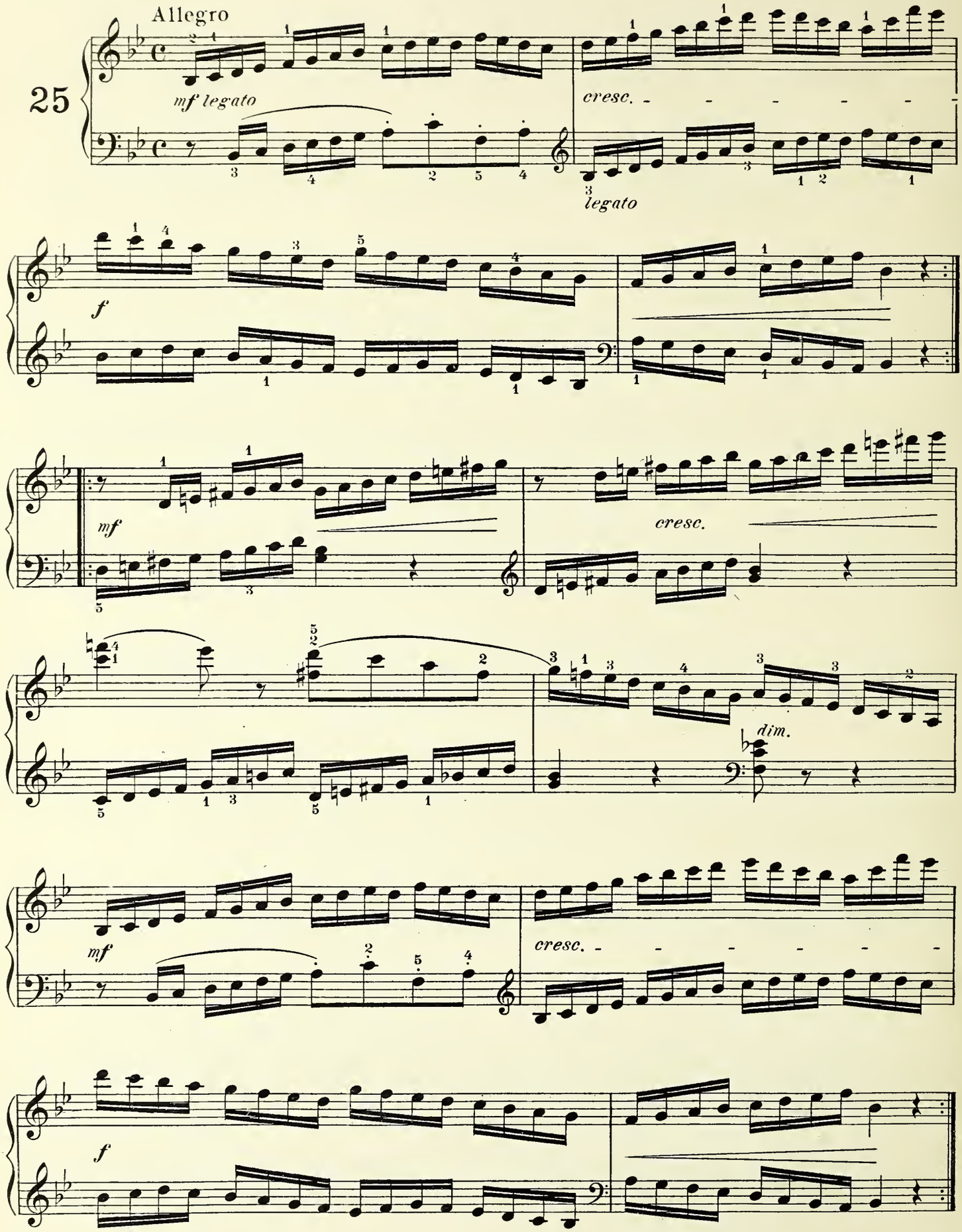
Piu mosso

pp una corda

Copyright 1909 by Arthur P. Schmidt

A.P.S. 10092-32

B. WOLFF



J.S.BACH

Allegretto

26

mf

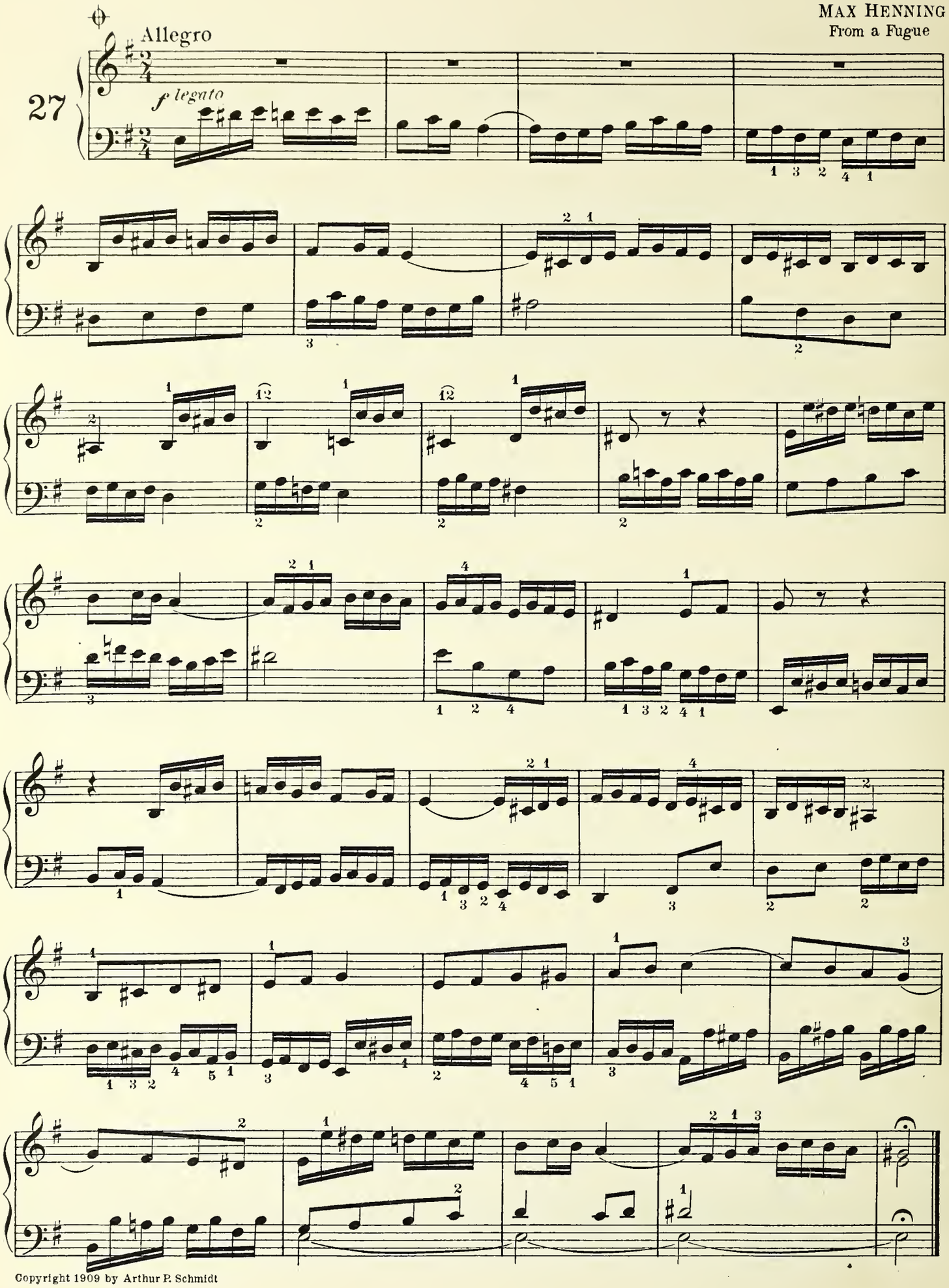
The 16ths all legato

cresc.

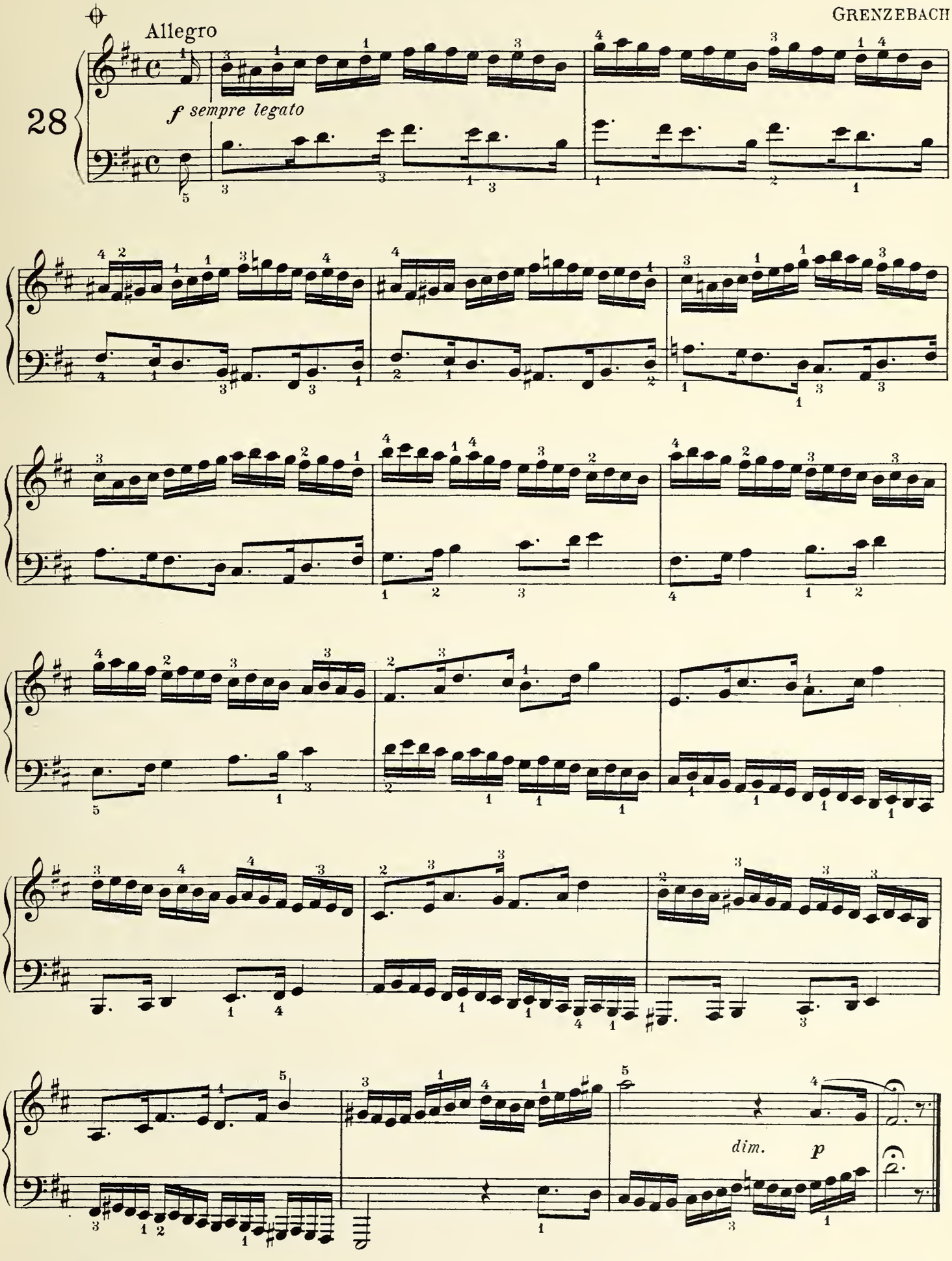
f *dimin. poco a poco*

p *f*

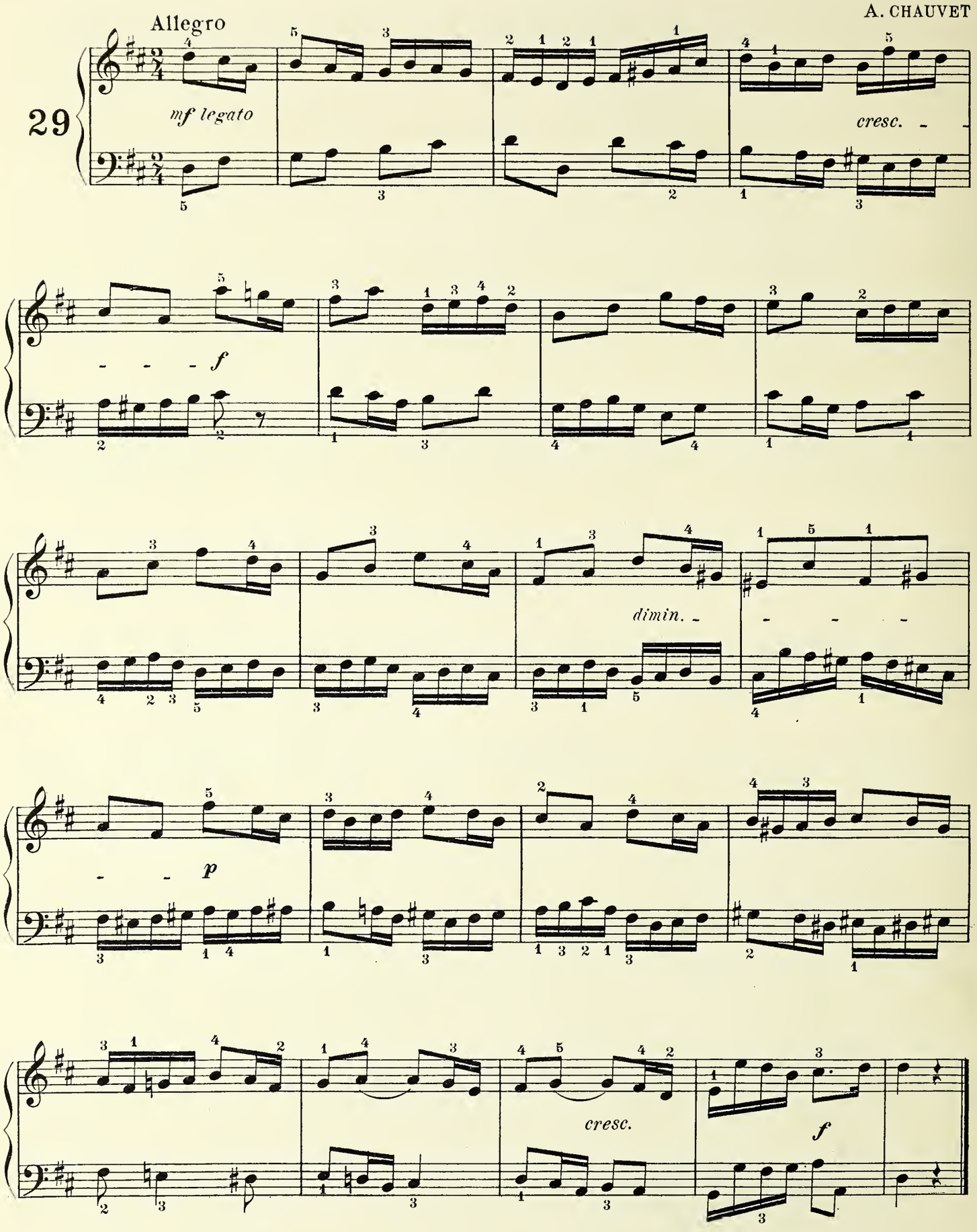
MAX HENNING
From a Fugue



Copyright 1909 by Arthur P. Schmidt
A.P.S. 10092-32


Allegro
28
f sempre legato
dim.
p

A. CHAUVET



Allegro

sempre legato

CLEMENTI

30

dolce.

f

ff

J. S. BACH

Bourrée of the 6th French Suite

Allegro

31

mf legato

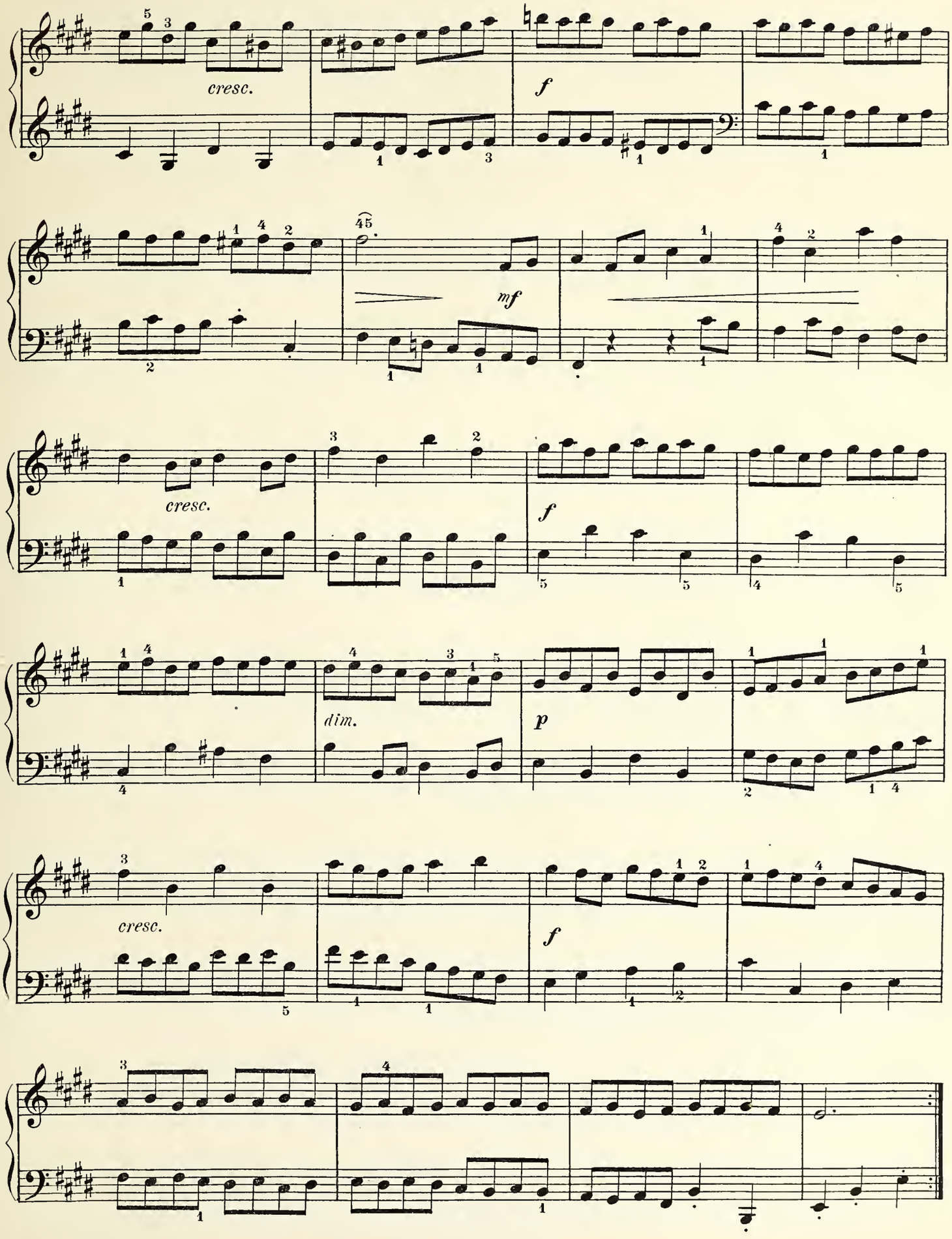
p

cresc.

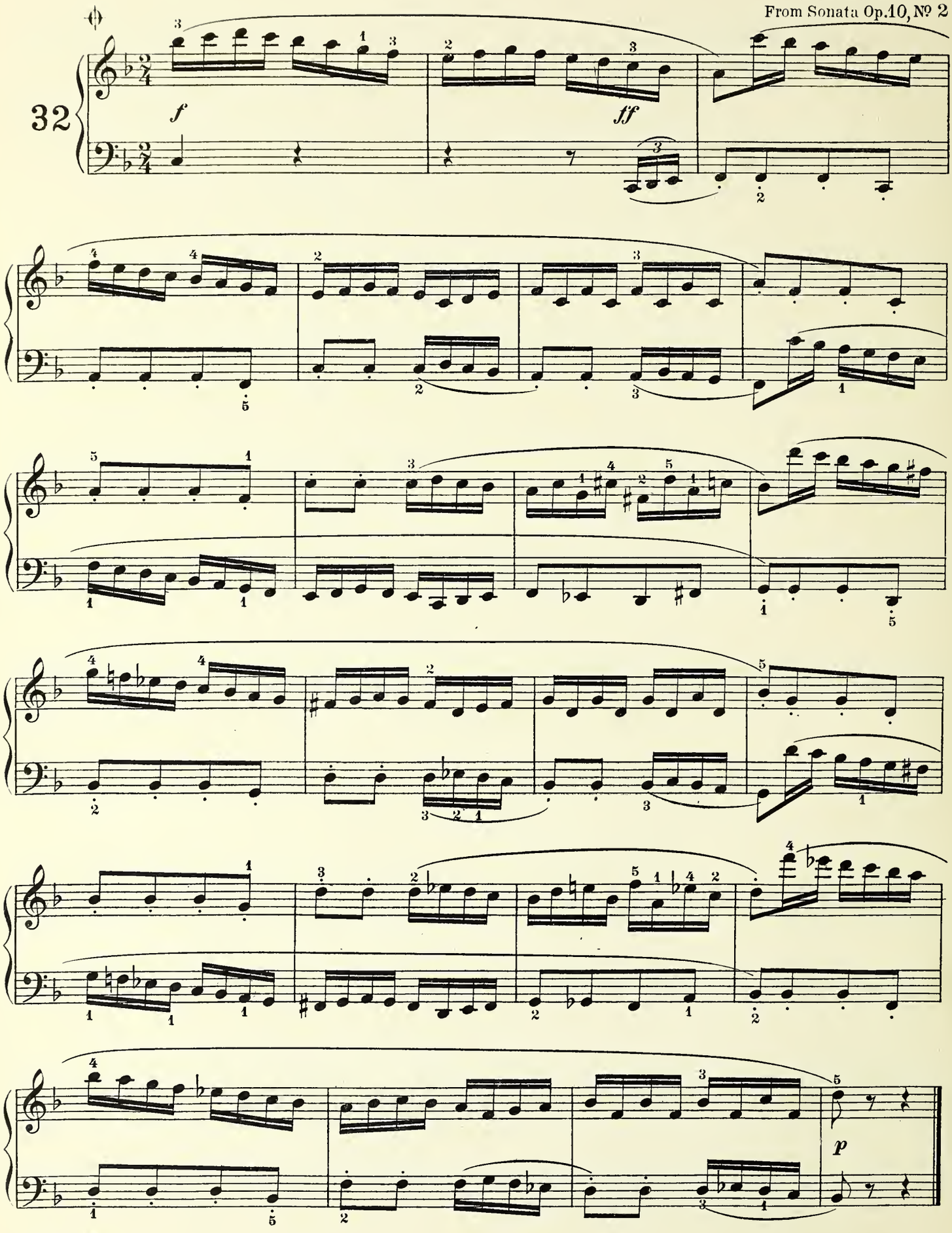
f

mf

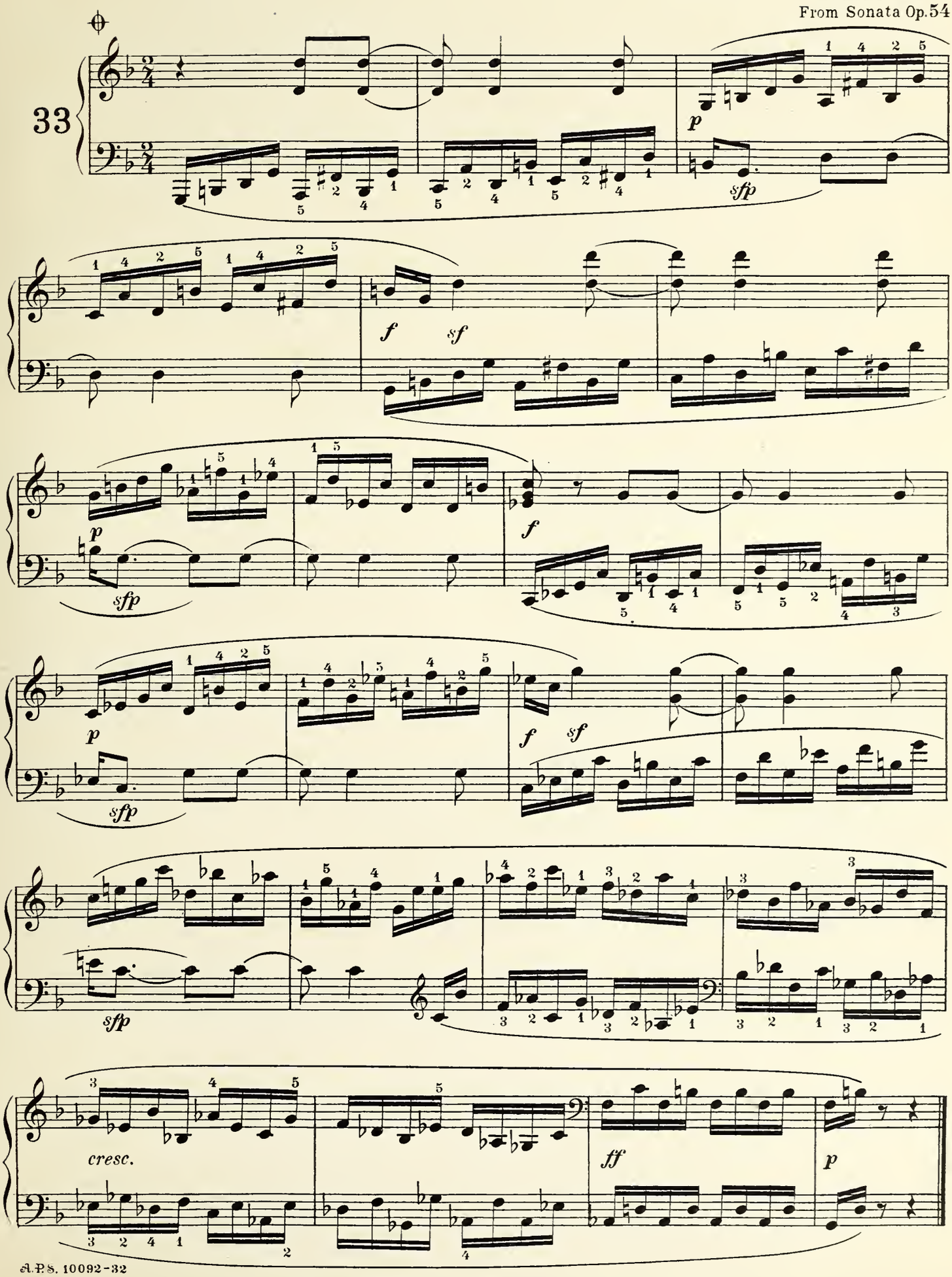
p


cresc.
f
mf
cresc.
f
dim.
p
cresc.
f

BEETHOVEN
From Sonata Op.10, № 2



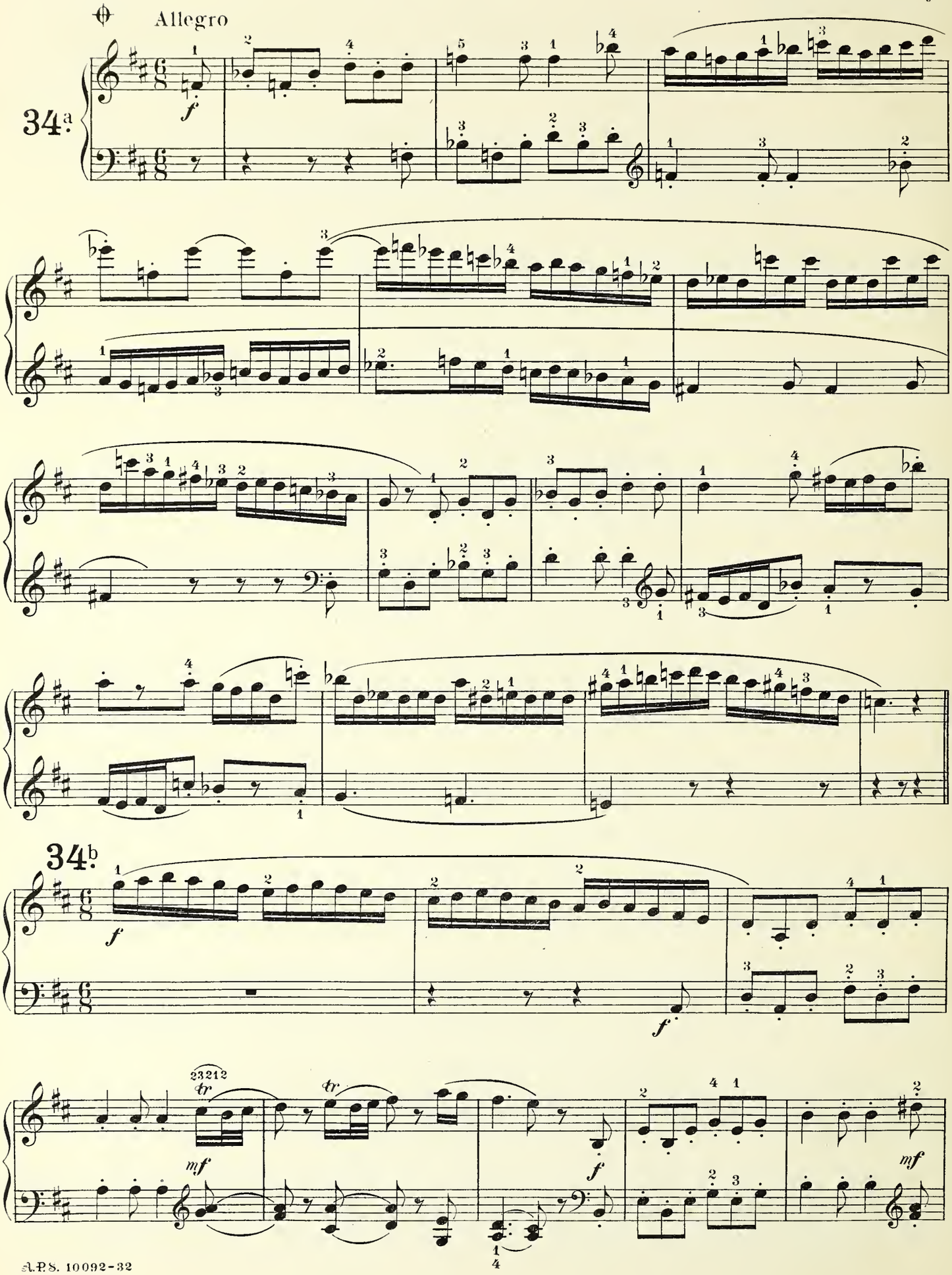
BEETHOVEN
From Sonata Op.54



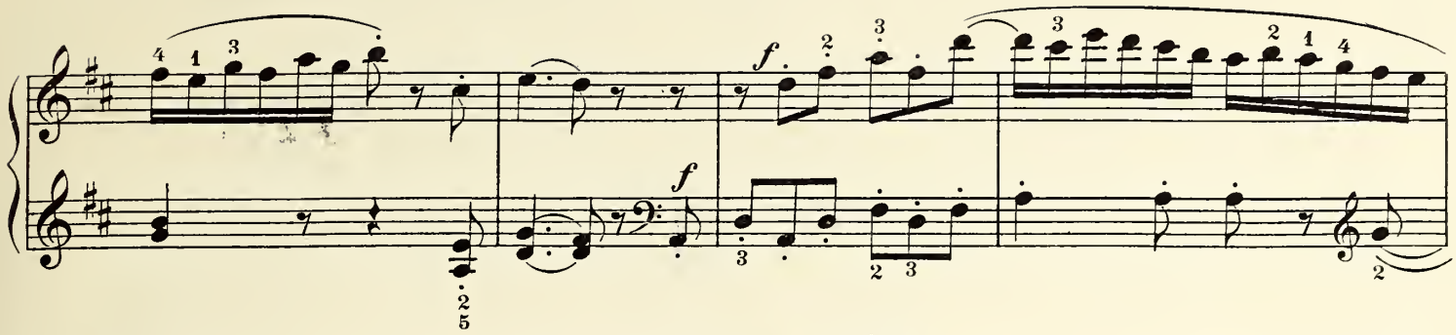
MOZART
From Sonata in D major

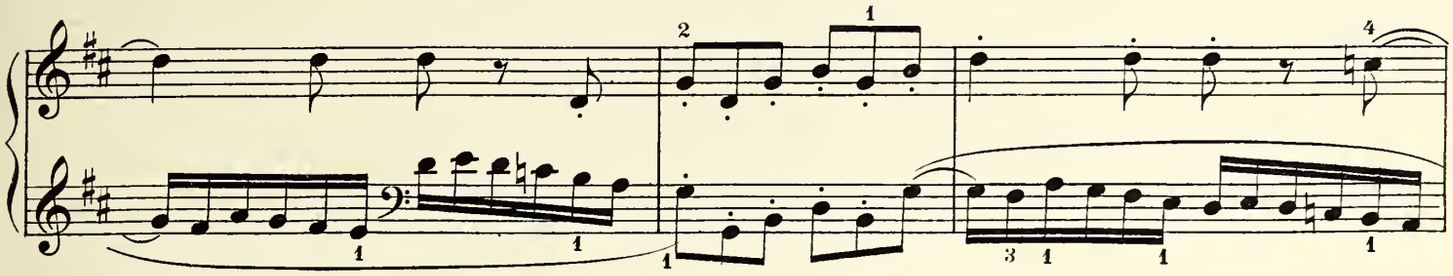
Allegro

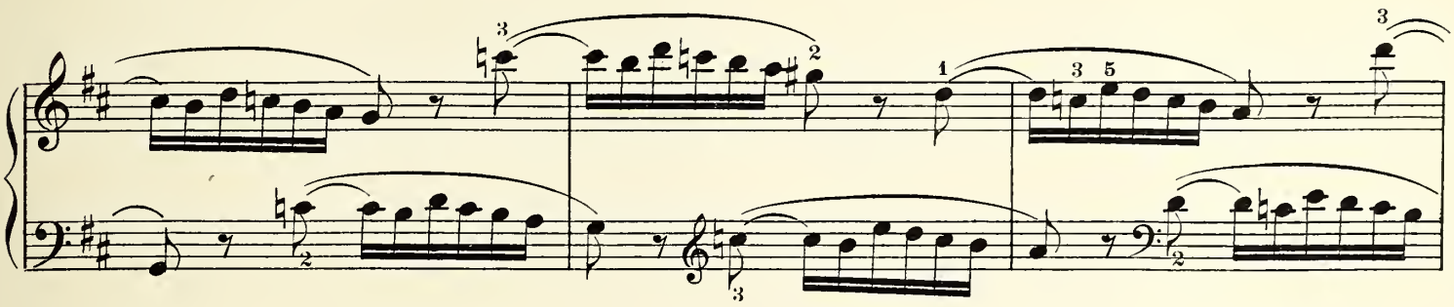
34a.

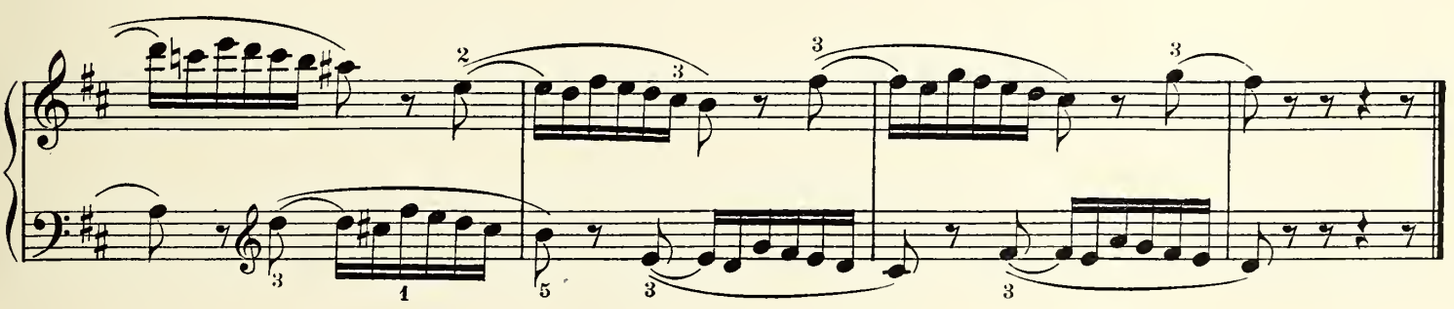


34b.





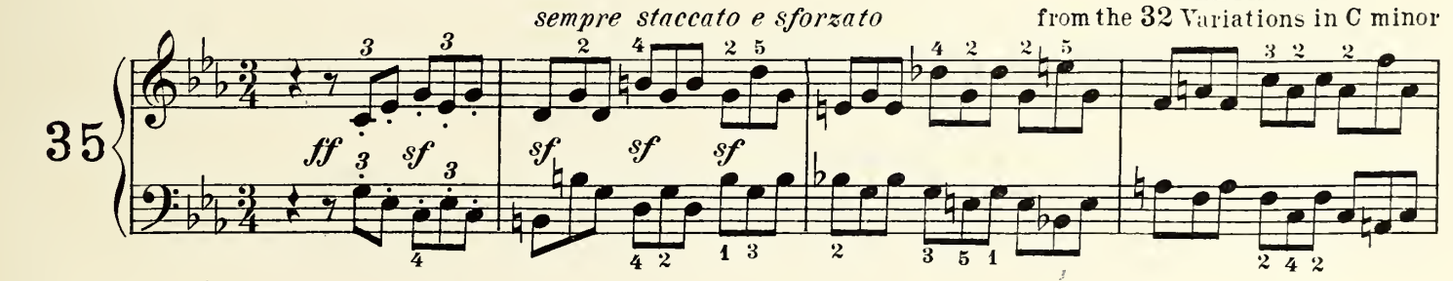


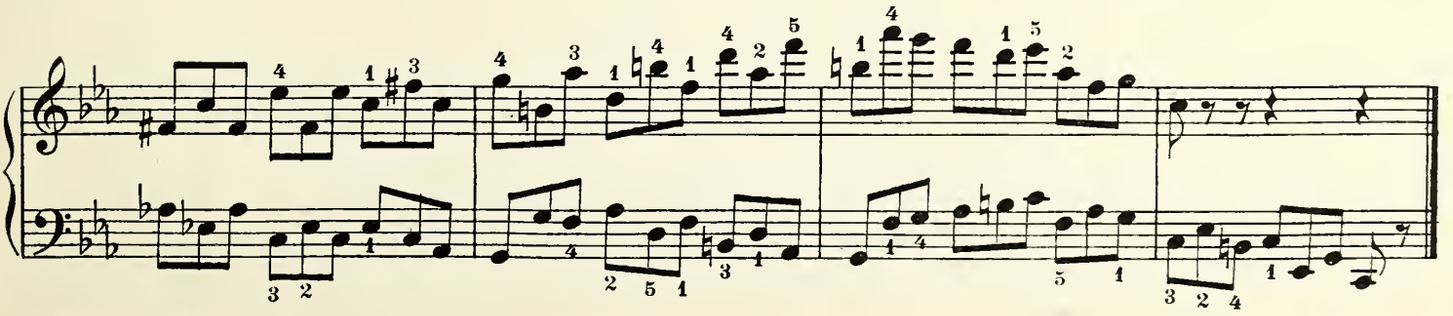


BEETHOVEN
from the 32 Variations in C minor

sempre staccato e sforzato

35





The Pupil's First Etude Album

Fifty-three Etudes.

1.	Same Notes in Two Hands	C. Gurlitt	
2.	Different Notes in Two Hands	A. Sartorio	
3.	The Dot	Arthur Dana	
4.	Two Melodies at the Same Time	Ferd. Meyer	
5.	The Tie	Arthur Dana	
6.	Swinging Rhythm	F. N. Shackley	
7.	Mixed Rhythm	F. N. Shackley	
8.	Five-Finger Study	Emil Krause	
9.	First Scale Study	Frank Lynes	
10.	Melodious Study	C. Gurlitt	
11.	Second Scale Study	F. Le Couppey	
12.	Arpeggio Study in G	Czerny-Faelten	
13.	Study in Lightness and Grace	A. Sartorio	
14.	Melody Playing	A. Croisez	
15.	Quiet Hand Study	A. Sartorio	
16.	Etude for keeping the Hand in Proper Position	Frank Lynes	
17.	Study in Arpeggio Connection	R. Hofmann	
18.	Two-part Study in the Classic Style	Bach-Faelten	
19.	Velocity Study	C. Gurlitt	
20.	Playing Two Parts with the Same Hand	A. Croisez	
21.	Use of the Triplet	J. Concone	
22.	Repeated Notes	A. Croisez	
23.	Trill Study in Right Hand	F. Spindler	
24.	Trill Study in Left Hand	A. Biehl	
25.	Arpeggio Study in C	Köhler-Faelten	
26.	The Turn	H. Maylath	
27.	Study in Speed and Clearness	C. Gurlitt	
28.	Grace Notes	F. Le Couppey	
29.	Broken Chords	A. Biehl	
30.	Scale Study for the Left Hand	Emil Krause	
31.	Wrist Movement	Charles Mayer	
32.	Syncopation Study	J. Concone	
33.	Weak Finger Study	A. Biehl	
34.	Hand Contraction	Frank Lynes	
35.	Hand Expansion	H. Maylath	
36.	Wrist Exercise	Chas. P. Scott	
37.	Cross Hand Study	F. Le Couppey	
38.	Melody and Accompaniment in the Same Hand	Arthur Foote	
39.	Staccato Chords	C. Stamaty	
40.	Rhythmical Precision	J. Concone	
41.	Finger Substitution	J. Concone	
42.	Delicate Phrasing	Charles Mayer	
43.	Contrast of Legato and Staccato	H. Maylath	
44.	Broken Octaves	Chas. P. Scott	
45.	Staccato Etude	F. Spindler	
46.	Study in Broken Thirds	F. Le Couppey	
47.	Velocity Study	C. Gurlitt	
48.	Octave Study	W. A. Mozart	
49.	Study in Thirds	A. Ehmant	
50.	Grand Arpeggios	H. Maylath	
51.	Study in Style	L. Schytté	
52.	Study in Expression	TempletonStrong	

53. Scales and Chords in all the Major and Minor Keys.

The Pupil's Second Etude Album

Thirty-four Etudes.

1.	Melody and Scales	Georg Eggeling	
2.	Broken Chords	Stepan Esipoff	
3.	Arpeggios	Max Franke	
4.	Dotted Rhythm	Hans Harthan	
5.	Trills	Frank Lynes	
6.	Thirds	Max Franke	
7.	Equality in both Hands	Bach-Faelten	
8.	Lightness of Touch	H. N. Redman	
9.	Arpeggios	Edmund Parlow	
10.	Finger Staccato	Frank Lynes	
11.	Wrist Staccato	A. D. Turner	
12.	Sixths	Bernhard Wolff	
13.	Speed and Clearness	Jos. Chwatal	
14.	Pedal Study	Heller-Foote	
15.	Expression	Stepan Esipoff	
16.	Facility	Chas. Mayer	
17.	Two notes against Three	Chas. P. Scott	
18.	Trills	C. Gurlitt	
19.	Octaves in both Hands	Anton Strelezki	
20.	Unusual Rhythms	Arthur Foote	
21.	Wrist Movement	J. H. Hahn	
22.	Independence of the Hands	A. Chauvet	
23.	Pedal Study	Czerny-Faelten	
24.	Study in Black Keys	Hans Harthan	
25.	Equality of Tone	H. Ravina	
26.	Left Hand alone	Bernhard Wolff	
27.	Right Hand alone	Arthur Foote	
28.	Arpeggiated Chords	Chas. P. Scott	
29.	Octave Study	Georg Eggeling	
30.	Double Notes	Edmund Neupert	
31.	Arpeggios	Fritz Spindler	
32.	Sixths	C. Gurlitt	
33.	Phrasing	Ludvig Schytté	
34.	Wrist and Arm	F. Kalkbrenner	

Selected and arranged in progressive order by

Ferdinand Meyer

Price, 75 Cents each.

Arthur P. Schmidt,

Boston, 120 Boylston Street.
Leipzig, Lindenstrasse 16.
New York, 11 West 36th Street.

TECHNIC AND MELODY

A Fundamental Course for the Pianoforte

by CORNELIUS GURLITT

Three Books **Op. 228** **Each 75 Cents**

Practical simple and essentially musical.

The grading of the material is so arranged that there is no break in its easy continuity.

All necessary assistance in the principles of music are given in the text.

No single essential feature of the fundamentals of pianoforte playing is wanting in its pages.

The compositions for two and for four hands are thoroughly prepared for in the Technical Studies.

An abundance of text makes the application of the material simple and full of interest.

Lists of supplementary pieces, carefully graded, are given in each book.

This Course is being used with unfailing success by thousands of teachers and students.

The last and ripest work of the author.

Sent free: "How to use Technic and Melody"

An interesting and instructive booklet for all piano teachers, containing the author's direct intentions for using the three volumes of "TECHNIC AND MELODY" and general useful hints on pianoforte instruction. It is supplemented with lists of graded teaching pieces, especially selected for use with this or any other method.

Key Circle Exercises

for the Pianoforte

by

Frank Lynes

Three Books : : : : : : Each 75 Cents

To the teacher who desires material which is so constructed that it serves more than a single purpose, "KEY CIRCLE EXERCISES," for the piano, will be found especially valuable. While contributing to the teaching repertoire a distinctly useful group of technical studies, this work is also of value in affording indispensable practice in MEMORY TRAINING, SIGHT READING, TRANSPOSITION, PRINCIPLES OF MODULATION, PROGRESSION AND RESOLUTION OF HARMONIC COMBINATIONS.

The books contain a comprehensive course of study in scale playing, chords, arpeggios and broken chords, double notes, and various touches, trill, hand expansion, part-playing (including the scales in canon form, etc.).

Send for descriptive Circular

: : PIANOFORTE STUDIES BY GEORGE EGGELING : :

Eighteen Melodious Octave Studies of Medium Difficulty Op. 90 :: Price $1.00

These studies, of medium grade difficulty, serve admirably as preparation for the more advanced octave studies of KULLAK and others.

While especially designed for octave practice, the musical character of these studies gives them additional value, particularly to the pupil who needs not only technical training, but opportunity for study in the art of interpretation.

Hence, expression, pedal, broad phrasing, and the application of the octave equally to right and left hands, gives this collection of studies particular value.

The eighteen studies are not cast in one mold, but offer a fine variety of "pieces". They appeal to the musical sense, and consequently develop it, while the technical training is going forward.

Fifty Melodious Etudes in all the Major & Minor Keys

Two Books :: Op. 122 :: Each 75 Cents

Several qualities recommend these Etudes. First, they grade naturally from a very simple two-part study in C major to a point where a variety of rhythmic groups and simple arpeggios contribute to produce very original and musical pieces which are no longer than two printed pages.

Each of these Etudes has a distinct purpose. To mention a few in order will show the character of the collection as a whole. They are: MELODY STUDIES, SIMPLE CHORD STUDIES, BROKEN SCALE GROUPS, BROKEN CHORDS ALTERNATING BETWEEN THE HANDS, INNER VOICE MELODY, SPECIFIC RHYTHM, EAST WRIST STUDIES, THE SCALE AS A WHOLE, DOUBLE NOTES AND SYNCOPATIONS, and Type forms like the WALTZ, MAZURKA, and MARCH.

Every one of these is taken up as a fundamental MUSICAL problem and the treatment is from the MUSICAL side. While chords are freely employed, the octave is very sparingly used.

These Etudes will be welcomed by teachers who are looking for musical pieces in which an essential problem is so presented that the student will gain the good of the problem while enjoying the attractive melodic and harmonic qualities of the composition in which it is incorporated.

Book I contains Etudes in not more than three sharps or three flats.

Book II contains Etudes in all the remaining major and minor keys.

Twenty-Five Etudes (without octaves) for Technical and Musical Development

Two Books :: Op. 170 :: Each 75 Cents.

(Schmidt's Educational Series No. 16a-b)

The studies of this Opus are intended for introducing the pupil to and affording practice in third grade work. They are somewhat more ambitious in design and difficulty than those of Op. 122. While octaves do not appear, there is a free use of short chords and of varied rhythms that constitute many original short pieces. Each study aims at a specific purpose, some of the problems presented being the following:

Studies in RHYTHM AND PHRASING, TRILL STUDIES (No. 14 is a fine example), MELODY STUDIES, FOUR NOTES AGAINST THREE, THE TURN, INNER VOICE MELODY, CHORD STUDIES (with application to both hands equally) STUDY OF DOUBLE THIRDS (equally for both hands), WRIST STUDIES, THE APPOGIATURA, STUDY OF PEDAL EFFECT, and VELOCITY PASSAGES.

Before beginning this Opus, the student should possess some freedom and independence in the simpler problems of the items specified above (which simpler presentation is afforded by Op. 122).

Op. 176. PLEASURE AND PROGRESS

35 Descriptive Etudes for the Earlier Grades

(Schmidt's Educational Series No. 60a-b)

Book I :: Book II :: Each 75 Cents

In the attractive little Etudes comprising this Opus the composer has successfully applied many technical features in the form of short descriptive pieces, each bearing a suitable title and skilfully contrasted. Noteworthy features of this collection are the strongly marked rhythms employed and the careful attention throughout to the equal development of both hands. Fingering, phrasing and all details necessary for enhancing the value of this work to teachers have been most carefully added. Attention has also been given to variety of keys and time signatures. The following description of the various numbers will show the scope and character of these studies. They are progressively arranged and cover the intermediate first and second grades.

At the Brook (Finger Equality in both hands), **The Spinning Wheel** (Legato playing-triplets), **Dress Parade March** (Scale passages for L. H.-rhythm), **Echoes from Capri,** Tarantelle (Velocity), **At the Spring** (Accent, etc.), **Birds in the trees** (Trills), **Playing Tag** (Legato and Staccato), **The Shepherd's Song** (Broken Chords), **Rippling Waves** (Melody), **The Chase** (Contrast of forte and piano), **Folk Song** (Melody and detached chords), **Berceuse** (Sustained Melody), **Forest Sounds** (Crossing the hands), **Elfin Dance** (Staccato).

SEVEN ETUDES

for

the Development of the Hands in Extended Positions

Op. 172 :: Price 75 Cents

This set of Etudes has a specific purpose: **"The Development of the Hands in Extended Positions".** These Studies are applicable only in advanced work — and well repay the study necessary to perform them artistically.

The following description of each Etude will show the extent of the application of the "Extended Position" principle.

No. 1. **MELODY.** Long, sustained chords, in both hands as accompaniment.

No. 2. **INNER VOICE MELODY,** with extended chords in the left hand and triplet accompaniment above the melody for the right hand. This Etude is six pages in length and makes an excellent recital number.

No. 3. **BROKEN CHORDS** (arpeggiated) in the left hand with broadly sustained melody in chords in the right hand. Secondary, or subsidiary melody in the accompaniment.

No. 4. **MELODY STUDY** (Melody in Soprano, and later in an inner voice). Accompanying figures as extended broken chords.

No. 5. **IN MARCH RHYTHM.** Strong and well-sustained theme. Octaves are freely employed and some measures of echo-like grace notes are used as embellishment.

No. 6. **INNER VOICE MELODY** with extended broken chords in the right hand. A most excellent melody study for the left hand.

No. 7. **MELODY DIVIDED BETWEEN THE HANDS.** The extended positions are confined chiefly to the left hand. An excellent recital number.

Besides the specific purpose to which each of these studies is devoted, all are most excellently adapted to the general study of the pedal.

Phrasing is clearly indicated and sufficient pedal marks and fingerings are given to insure an artistic performance.

ARTHUR P. SCHMIDT,

BOSTON :: 120 Boylston Street
LEIPZIG :: Lindenstrasse 16
NEW YORK :: 11 West 36th Street

FIRST YEAR HARMONY

(100 FIRST LESSONS)

By THOMAS TAPPER

Price $ 1.00

A simple presentation of the fundamental principles of Harmony. It is especially designed for self study as well as for use in classes. It provides one year's work and gives distinct training in Tone-perception, Ear training, Harmonizing a bass, Harmonizing a melody and Melodic Composition.

THE ELEMENTS OF HARMONY

By STEPHEN A. EMERY

Price $ 1.00

Used by leading teachers and conservatories throughout the country.

A KEY TO "ELEMENTS OF HARMONY" By FRANK LYNES

Price 60 Cents

SUPPLEMENTARY EXERCISES TO "ELEMENTS OF HARMONY"

Price 50 Cents

Exercises, chants and chorals appropriately figured, which may be used as a sequence to any harmonic treatise.

MODERN HARMONY

IN ITS THEORY AND PRACTICE

By ARTHUR FOOTE and WALTER R. SPALDING

Price $ 1.50

A KEY TO THE 501 EXERCISES IN "MODERN HARMONY"

Price 75 Cents

TONAL COUNTERPOINT

STUDIES IN PART-WRITING

By WALTER R. SPALDING

Professor of Music in Harvard University

Price $ 2.00

PRIMER OF MUSICAL FORMS

A Systematic view of the typical forms of modern music.

By W. S. B. MATTHEWS

Price 80 Cents

SOME PRACTICAL THINGS IN PIANO PLAYING

By ARTHUR FOOTE

Price 50 Cents

ARTHUR P. SCHMIDT

BOSTON	LEIPZIG	NEW YORK
120 Boylston Street	Lindenstrasse 16	11 West 36th Street

Schmidt's Educational Series.

Pianoforte Collections.

Vol.

BOHM, Carl.

30. Op. 358. Lyric Suite. 6 Compositions 0.75
49. Musical Echoes. 10 Instructive and melodious Compositions 0.75

FRIML, RUDOLF.

3. Op. 35. Suite mignonne. 6 Compositions 0.75

GURLITT, CORNELIUS.

93. Op. 172. Miniatures . . . . . .
50. Op. 197. Fireside Fancies. 12 Little Tone Pictures on Five Notes 0.60
11. Musical Sketch Book. 15 Selected Compositions . 0.75

HÄNDEL, G. F.

64. Instructive Pieces. Adapted by Carl Faelten. 2 Books. . . . . .each 0.75

HEINS, CARL.

15. Op. 270. Six Fancies 0.75

HENNING, MAX.

1. Op. 22. 12 Two-Part Fughettas and Fugues (Introductory to the works of J. S. Bach) . . . 0.75

KAISER, ALFRED.

57. Arlequinade. Suite of 8 Compositions 0.75

KRENTZLIN, R.

59. Op. 19. Village Scenes. 6 Characteristic Pieces . 0.75

LACK, THÉODORE.

47. Morceaux poétiques. 8 Selected Compositions . . 1.00

LYNES, FRANK.

53. Op. 14. Bagatelles. 10 Melodious Sketches 0.75

Vol.

LYNES, FRANK.

19. Op. 47. A Pleasant Beginning and other tunes for little fingers in all the major and minor keys 0.75

MEYER, FERDINAND.

76. Christmas Suite 0.75

MOSZKOWSKI, M.

89. Op. 89. Musical Impressions 1.00

THE PUPIL'S LIBRARY.

43a-b. First Series. 2 Books . . . . . .each 0.60
44a-b. Second Series. 2 Books . . . . . .each 0.60
45a-b. Third Series. 2 Books . . . . . .each 0.60

RITTER, G. P.

27. First Amusements. 12 Pieces on Five Notes . . . 0.75

SCHYTTÉ, LUDVIG.

48. Instructive Recreations. 8 Selected Compositions . 0.75
7. 10 Study-pieces selected from Op. 66 . . . . . 0.75

SGAMBATI, G.

90. Introduction and Etude brillante (Reveil des Fees) by E. Prudent 0.60

SMITH, WARREN STOREY.

38a-b. Effort and Pastime. 24 Melodious Pieces in all keys. 2 Books . . . . . .each 0.60

TORJUSSEN, TRYGVE.

63. Op. 3. Norwegian Suite. 6 Compositions 0.75

WOLF, OSKAR.

88. Op. 7. Six Aphorisms for the Pianoforte 0.75

Pianoforte Duets.

BODENHOFF, HAROLD.

94. Op. 7. Bagatelles . . . . . .

DENNÉE, CHARLES.

6. Op. 18. The Children's Festival. 10 Easy Duets . 0.75

FOOTE, ARTHUR.

20. 12 Duets on Five Notes 0.75

GURLITT, CORNELIUS.

35a-b. Op. 178. Tender Blossoms. 20 Melodious Duets. 2 Books . . . . . .each 0.75

KRONKE, EMIL.

69. Op. 66. From Far and Near. 5 Duets 0.75

THE PUPIL'S DUET ALBUM.

46a-b. First Series. 2 Books . . . . . .each 0.60

SARTORIO, ARNOLDO.

58a-b. Op. 400. Pictures from Youth. 12 Melodious Duets. 2 Books . . . . . each 0.60

ARTHUR P. SCHMIDT

BOSTON 120 Boylston Street.

LEIPZIG

NEW YORK 11 West 36th Street.

67, 14, 16